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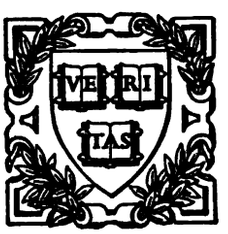

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ILLUSTRATED CATALOGUE OF A LOAN COLLECTION OF PORTRAITS

HENRY FROWDE, M.A.
PUBLISHER TO THE UNIVERSITY OF OXFORD
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No. 130

ILLUSTRATED CATALOGUE OF A LOAN COLLECTION OF PORTRAITS

OF ENGLISH HISTORICAL PERSONAGES WHO DIED BETWEEN 1714 AND 1837

EXHIBITED
IN THE EXAMINATION SCHOOLS, OXFORD
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INTRODUCTION

By Lionel Cust, M.V.O., M.A., F.S.A., Director of the National Portrait Gallery, Surveyor of the King's Pictures and Works of Art, &c.

THE two exhibitions of Historical Portraits already held by the University of Oxford brought the history of painting in England down to an important point of departure in the history of British art. Up to the beginning of the eighteenth century art in England had produced little, which could be called original or indigenous, except portraiture, and that was based on formulas set in the time of the Tudors by the painters of the Netherlands, in the time of the Stuarts by Van Dyck, and in later days by the painters of Holland, or those of the decadent Italian school and their imitators in the academic schools of Paris.

But from these borrowed and scarcely flickering ashes of art a new era was to spring. The origin is best described in the rough and ready words of the engraver, George Vertue, to whose diligence, as a chronicler of art-matters, nearly all the knowledge of this period of art in England is due.

'An Accademy of Painting settled or begun at London 1711 on St Luke's day by Sr Edm^{d}. Anderson, Mr Anthony Cope, Mr Henry Cook, undertook to promote & get subscriptions from many Painters & other artists in London on that account. Likewise had the approbation of Sr G. Kneller, Mr Dahl, Mr Richardson, Face-Painters, Mr Laguerre, Sign^{r} Pellegrini, Mr Thornhill, history painter. All these joyn'd together form'd orders, rules for the good government of the Accademy, took

a large room & fitted it up in Great Queen Street near Lincoln's Inn Fields for that purpose, where the first year upon the list appear'd beside the Governor Sr G. Kneller, & twelve directors about three score persons more, most of them eminent artists and Lovers of art in the nation. From this School (being by all accounts the most formidable) yet many young genius have distinguished themselves & given good hope of becoming flourishing men in this kingdom.'

Sir Godfrey Kneller, the *Jupiter Olympius* of painting at this date, and with all his failings an artist of great merit and importance, was succeeded as President of this Academy by Sir James Thornhill, who has some claims to be regarded as the Father of British painting. Thornhill, in 1724, started a new academy in his own house in James Street, Covent Garden. It was here that William Hogarth drew as a young man, and while drawing fell in love and eloped with Sir James Thornhill's daughter. After Thornhill's death a new academy of drawing was started by Hogarth and other artists in a studio formerly occupied by Roubiliac, the sculptor, in St. Peter's Court, St. Martin's Lane. This academy lasted for many years, and in it the foundations of the true British School were established.

The mere establishment of an academy of drawing does not in itself argue an immediate advance in artistic development. In England, however, it was a new departure, and significant of the growth and expansion of a national spirit. As might be expected, in the earlier days under Kneller and Thornhill art was still in the hands, to a great extent, of miscellaneous foreigners, chiefly of northern origin, such as Kneller, Michael Dahl and Enoch Seeman. These foreign artists are well represented in this exhibition. There was, however, growing up concurrently with them a sturdy school of younger artists, essentially English in their character and style. The chief exponent of this somewhat prosaic but still most praiseworthy school was Jonathan Richardson, followed

4. Dn Pan pinx

64. Thomas Hudson Pinxit.

80. A: Carpentier. p: A°. 1745.

11. T Gibson fec^s 1712

54. Jn° Vanderbank Fecit 1735

81. Anno Decimo Georgie Tertie An Act to regulate the Trials of contro=verted Elections or returns of Members to serve in Parliament.

13. G. Kneller Equ 1708

61. John Micha. Williams Pinxit. 1752

83. 1 Rysbrack 2 Gibbons 3 Loran 4 Kent 5 Hamilton 6 Dahl 7 Vanderbank 8 Bridgeman

68. Richardson pinx: 1730

18. G: Kneller: f 1698

73. T Worlidge.

82. Philips pinxit 1730.

Ætu: 41: A°D^ni: 1698

Guil Derham Rector

34. Æ^t: 41. 1698

¼ Upminsteren sis

R.K Pinx

86. Johannem Carne Huddesford pinx^t 1774.

135. G. Huddesford. pinxit. 1777.

by his pupil, Thomas Hudson, and by such excellent portrait-painters as William Hoare and Joseph Highmore. It took some time, however, to shake off the tyranny of Kneller and the fashion of the 'face-painter,' under whom the picturesque formulas of the Van Dyck period were eschewed and discarded. Although Hogarth cannot in truth lay claim to be actually the first English artist of distinction, he was the first native-born painter to show real original creative genius, combining technical powers of the highest order with a power of anecdote and moral exposition, which in the weaker and less sincere hands of his imitators so easily degenerated into caricature. He was really the first to rescue English art from the clutch of the face-painter and the tyranny of the mere decorator.

These early years of the eighteenth century were to a great extent a period of gestation in England, not only of history and literature, but also of science and art. It was not a picturesque period at first, and there was little romance in its more conspicuous heroes or their actions. It was just this somewhat staid solidity of character, which carried the British nation forward on a steady progression towards pre-eminence in the counsels of the world at a time when most of the other states were going through a period of decomposition or continual reconstruction.

British art centres itself to a great extent at this period on the figure of Sir Joshua Reynolds, in himself as typical of the eighteenth century as Chatham or Johnson or Garrick or George III himself. Reynolds gathered up in himself the threads of tradition. The pupil of his fellow-countryman, Thomas Hudson, he was stimulated in his early studies by the critiques on art of Jonathan Richardson, and by the portraits of William Gandy, whose father had been a pupil and assistant of Van Dyck.

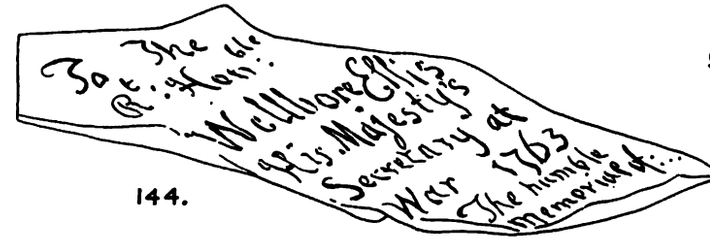
Sir Joshua Reynolds painted all the leading men and women of his day, and has written his name across the history of his time as forcibly as did Van Dyck a century earlier. He restored to

a great extent the formulas of Van Dyck, and revived in England a sense of the grand and the picturesque in art. As a portrait-painter he has not been surpassed in the general excellence of the portraits, both as likenesses and as works of art, whether portraits of men or women, or especially of children. The figure of Reynolds also is connected with another important event in the history of British Art.

In 1740 the foundation of the Foundling Hospital in London had an unexpected result. Hogarth, the painter, took a deep interest in the foundation, and painted for it, as a gift, a portrait of its philanthropic founder, Captain Coram. Other painters followed his example, and in 1746 the opening of a new wing of the hospital was the occasion of an exhibition of the collected works of these painters, which exhibition attracted the rank and fashion in London. The success of this exhibition led the artists to consider the question of holding such public exhibitions of their works as a regular practice in the future. In 1759 it was decided to carry out this intention, not at first with a view of actual profit, but to provide a charitable fund for aged or distressed artists. The first exhibition of this society was held in 1760, but dissensions soon arose, and in 1761 two separate exhibitions were held —the Free Society and the Incorporate Society of Artists of Great Britain. The latter society eventually held the field, until fresh internal dissensions caused a secession of artists, who were strong enough to gain the ear of the king and to found the much-talked of Royal Academy of Arts in December, 1768. Reynolds was selected as the first president, and has remained unrivalled in his office even to the present day.

The previous exhibitions of Historical Portraits indicated to some extent the progress of portrait-painting in England as a means of national expression. This tendency reached perhaps its highest point in Hogarth and in Reynolds. They were, however, no isolated *phenomena* in art, nor were they without rivals,

79. A.w Soldi. Pinxit A.o 1748



144.

92. I Thornhill Eq.r f. 1727.

95. Bardwell. f.

87. R.d Pine Bath 1783

147. Rev.d Joseph Priestley LL.D painted by James Millar 1789

71. T. Kettle Pinx. 1763

157. Martin Pinx.t

101. June 5.th 1779 2 Days Nº 24,

91. Kettle Pinxit 1780

153. L.d Vaslet fecit 1789

103. T. Kettle Pinxit:

161. B. West 1814

167. P. 1823

137. L.d Vaslet of Bath fecit Oxon 1790

100. M 1777

198. L.d Vaslet fecit Oxon June 1796

180. E Hastings pinx 1821

162. W. Owen Pinx: 1810.

191. James Northcote. pinx.t 1802.

SIGNATURES PLATE II

ONE HALF THE SIZE OF THE ORIGINALS

who were as highly esteemed in their day as Hogarth and Reynolds themselves. Different parts of the kingdom began to produce portrait-painters, whose fame and competence were to extend far beyond mere local boundaries. From Scotland came Allan Ramsay, who through the influence of the Earl of Bute obtained the favour of the king in spite of the claims of Sir Joshua Reynolds. Blunt and northern in his earlier days, Ramsay acquired from the study of the portraits by Vanloo and other French artists a courtliness and charm in his work, which is now beginning to be recognized. He was the forerunner of that Scottish School which was to reach its height in Sir Henry Raeburn and Sir David Wilkie.

From Suffolk came Thomas Gainsborough, one of the finest artists in paint that the world has ever produced. Despite a certain French influence in his early training, Gainsborough was practically self-taught and is almost as unmistakably British as Reynolds himself. But while Reynolds excelled in dignity and interpretation of character, Gainsborough was the foremost in pure artistic skill, and in that refinement of touch and delicate blending of tones, which he learnt from a close study of the portraits by Van Dyck. Whereas Reynolds exemplified the success of a complete academical training coupled with shrewd intelligence and unremitting industry, Gainsborough represented the triumph of true genius with all its concomitant vagaries and uncertainties. Although Gainsborough's artistic inspiration is evident in every painting to which he set his hand, so that his works are among the most highly-prized treasures of art, it was not likely that a painter of his temperament would proceed on his career as a portrait-painter with the same magisterial precision and almost solemnity as Sir Joshua Reynolds. Gainsborough's art is essentially poetic, and fails only when compelled to restrict itself within the bounds of prosaic accuracy and academic formula.

The vagaries of genius are further illustrated in the person of the other great English painter, who was able to set himself up

as a rival to Sir Joshua Reynolds. George Romney came from the hills of Westmoreland. In him was blended with one of the purest founts of artistic inspiration that mystic and emotional form of mental development, which was so characteristic of the eighteenth century, and affected so strongly such gentle and morbid temperaments as those of Romney, Blake, Flaxman, and others. It is not surprising therefore to find that Romney was capable of rising to a pitch of artistic inspiration beyond the reach even of Reynolds or Gainsborough, but that he too frequently sank to the merely inane or insipid, or to a style, in which the ever-present charm is insufficient to conceal the inequalities of execution. Reynolds, Gainsborough, and Romney, are the great triad of the golden age of English portrait-painting. The painter, who most nearly approached them, and whose name is sometimes classed with theirs, was John Hoppner. Hoppner however was a man, who sacrificed his true genius to a jealous rivalry with Sir Joshua Reynolds, and while still so doing found his own position successfully challenged by a younger rival in Sir Thomas Lawrence. Undeniable as the merits of Hoppner's portraits may be, they betray a note of insincerity, which was characteristic of the prevailing tone of society at the close of the eighteenth century and the period of the regency.

Hoppner's younger rival, Sir Thomas Lawrence, like Gainsborough, owed little or nothing to tradition or to academic instruction. As a portrait-painter he showed true inspiration, and as a painter of men, he perhaps still remains unrivalled. The dictates of fashion, however, began to be overwhelming, and the temperament of Lawrence was not strong enough to withstand them. Lawrence died at the zenith of his career, broken by overwork, cloyed by his own graces and affectations, and smothered by the weight of his own prosperity.

These five painters are the great names of English portrait-painting. Round them at different periods clustered portrait-

painters of great skill, some of whom but barely failed to attain to the first rank. John Zoffany and Nathaniel Dance, John Singleton Copley and Benjamin West (both of them from America), John Opie, Sir William Beechey, James Northcote, and in later days William Owen and Thomas Phillips can only be noted as a few among the number of excellent artists produced by the British school during the eighteenth century. With Lawrence the art of portrait-painters shot up in an expiring flame, and then sank once more into flickering ashes. Years were to elapse before the British school was to regain a position of eminence in the history of art. Great artists have arisen, great portrait-painters like Millais and like Watts, but the golden age of British portrait-painting, the age of Reynolds, Gainsborough, and Romney, has not returned.

THE pictures are arranged as far as possible in the chronological order of the deaths of the subjects, beginning on the left of the entrance; but, owing to the necessity of hanging the whole-length portraits against the walls and the discovery of various dates and identifications since the arrangement of the exhibition, this rule has been set aside unavoidably in many instances.

The pictures are, with few exceptions, catalogued under the names given to them by the contributors; and the Committee is in no way responsible for their authenticity.

The names of engravers are mentioned where their plates are of value in identifying the subjects or painters of portraits.

For notes relating to pictures by George Romney the Committee is indebted to the *Catalogue Raisonné* of works of this painter published by Messrs. T. Humphry Ward and W. Roberts, 1904. For notes relating to pictures by Sir Joshua Reynolds, to the *History of the Works* of that artist by Messrs. A. Graves and W. V. Cronin, 1899–1901. Mr. A. Graves' *Dictionary of Contributors to the Exhibitions of the Royal Academy of Arts* (vols. i–v) has also been made use of.

Portraits are described under four sizes—bust, the head and shoulders; half length, to the waist; three-quarters length, to the knees or below; whole length, the entire figure.

The terms 'to right' and 'to left' denote to the right and left *of the spectator.*

In the measurements the height is always placed before the width.

Abbreviations: b., born; m., married; d., died; r., right; l., left.

OXFORD EXHIBITION

OF

HISTORICAL PORTRAITS

Lent by *Painter*

1 WILLIAM LANCASTER.

QUEEN'S COLLEGE. **Thomas Murray.**

B. 1650; batler at Queen's College, 1670; M.A., 1678; D.D., 1692; Fellow, 1679; Provost, 1704; Archdeacon of Middlesex, 1705; Vice-Chancellor, 1706–10; built the front quadrangle of Queen's College; 'Old Smoothboots who has done so much Mischief in the University' [Hearne]; d. 1717.

Three-quarters length, standing slightly to l.; fair periwig falling to shoulders; clean-shaven face; square bands; black gown and cassock; his r. hand rests on a table to r., his l. holds a fold of his gown; dark background. Canvas, 49 × 39½ in.

Engraved by G. Vertue, 1718.

2 SIR CHRISTOPHER WREN.

CURATORS OF THE SHELDONIAN THEATRE. **Antonio Verrio, Sir Godfrey Kneller, and Sir James Thornhill.**

B. 1632; Fellow Commoner of Wadham College; M.A. and Fellow of All Souls, 1653; Professor of Astronomy at Gresham College, 1657–61, at Oxford, 1661–73; D.C.L., LL.D.; a leader among the founders of the Royal Society; President, 1680–2; one of 'the leading geometers of the age', to whom Newton acknowledges his debt; built the Sheldonian Theatre, 1663–9, St. Paul's, 1675–1716; Knighted, 1674; entered Parliament as member for Plympton, 1685; d. 1723.

Lent by *Painter*

Whole length, seated three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; white cravat and ruffles; purplish grey suit trimmed with gold; blue drapery over his l. arm; his l. hand holds a plan of St. Paul's Cathedral, his r. points to a celestial globe which stands on the ground beside a bust, mathematical instruments, and an open volume showing the design for the Sheldonian Theatre; to r. is a telescope with other instruments grouped round a table, upon which is an open book of architectural designs; architectural and curtain background, view of the Thames and City of London through opening to l.; inscribed HANC TABULAM INVENIT & INCIPIT ANTON: VERRIO, PERFECERUNT GOTHOFREDUS KNELLER & JAC: THORNHILL EQUITES. Canvas, 92 × 70 in.

3 GEORGE SMALRIDGE.

DEAN OF CHRIST CHURCH.

B. 1663; entered Christ Church, 1682; M.A., 1689; D.D., 1701; Deputy Regius Professor of Divinity for Dr. Jane, 1700–7; Canon of Christ Church, 1711; Dean, 1713; Bishop of Bristol, 1714; a staunch Jacobite and preacher of high repute; 'an eloquent ingenious Gentleman, of a deep ratioual Understanding' [Hearne]; 'abounding in that sort of virtue and knowledge which makes religion beautiful' [Steele]; d. 1719.

Three-quarters length, standing three-quarters to r.; dark periwig falling to shoulders; clean-shaven face; square bands; black gown and scarf; his r. hand held before him, his l. rests beside his mitre on a table to r.; dark curtain background. Canvas, 49 × 39½ in.

4 JOSEPH ADDISON.

QUEEN'S COLLEGE. **Simon Du Bois.**

B. 1672; entered Queen's College, 1687; demy of Magdalen, 1689; M.A., 1693; Fellow, 1697–1711; received a pension from Lord Halifax and travelled, 1699–1703; succeeded Locke as Commissioner of Appeals, 1704; Under-Secretary of State, 1706; Keeper of the Records; M.P., 1709; contributed to the *Tatler*, 1709; started the *Spectator*, 1711; Secretary of State, 1717; d. 1719.

JOSEPH ADDISON

No. 4

JOHN FLAMSTEED

No. 11

SIR JONATHAN TRELAWNEY, BARONET

No. 13

MATTHEW PRIOR

No. 15

Lent by *Painter*

Three-quarters length, standing slightly to r., the head turned three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; blue coat with ornamental gold buttons open over white shirt at breast and wrists; his l. hand points to r., his r. rests upon a pedestal to l. upon which are books, an inkstand, and a paper covered with writing, in which the word SPECTATOR and the signature of the artist DU BOIS PINX are legible; architectural and curtain background. Canvas, 53½ × 43½ in.

Given to the College by Thomas Tickell, 1793.

5 JOSEPH ADDISON (?).

MAGDALEN COLLEGE.

Bust, three-quarters to l., the head turned slightly to r.; grey periwig falling over shoulders; youthful face; white cravat; blue velvet coat fastened with jewel at waist; dark background. Canvas, 29¼ × 24¾ in.

Given to the College by Walter Birch, 1817.

6 JOSEPH ADDISON.

CURATORS OF THE BODLEIAN LIBRARY. **Sir Godfrey Kneller.**

Half length, slightly to r., the head turned three-quarters to l.; white periwig falling over shoulders; clean-shaven face; blue velvet coat open over white shirt at breast and wrists; his r. hand rests on a table to l.; warm grey curtain background, landscape through opening to r. Canvas, 35 × 27¼ in.

Given to the University by Charlotte Addison, daughter of the subject, 1750.

Engraved by J. Simon.

7 JOSEPH ADDISON.

MAGDALEN COLLEGE (THE PRESIDENT).

Bust, slightly to r., the head turned three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; blue velvet coat open over white shirt at breast; dark background. Canvas, 29¼ × 24¼ in.

Purchased by the College, 1808.

Lent by *Painter*

8 GEORGE HICKES.

LINCOLN COLLEGE.

B. 1642; educated at St. John's and Magdalen Colleges; Fellow of Lincoln College, 1664; M.A., 1665; D.D., 1679; Dean of Worcester, 1683; refused oath of allegiance to William III, and after some resistance, deprived; Nonjuring suffragan Bishop of Thetford, 1694, and lived in retreat, sometime in Oxford; published *Linguarum Septentrionalium Thesaurus*, 1703–5; founder of the critical study of documents in England; d. 1715.

Bust, slightly to r.; brown periwig falling to shoulders; clean-shaven face; square bands; black and scarlet D.D. gown; warm grey background; painted in an oval spandrel; inscribed with the name of the subject and donor Fowler Hickes (matriculated 1783, aged 18). Canvas, 29 × 24 in.

9 ROBERT SOUTH.

REGIUS PROFESSOR OF ECCLESIASTICAL HISTORY.

B. 1634; student of Christ Church, 1651; M.A., 1657; Public Orator, 1660–7; Domestic Chaplain to Clarendon, created D.D. in spite of the opposition of Convocation; Canon of Westminster, 1663, of Christ Church, 1670; 'celebrated for his learning and charity, and looked upon as pretty honest considering he was a Complyer' [Hearne]; d. 1716.

Bust, slightly to l.; dark hair falling to neck; clean-shaven face; square bands; black gown; dark-brown background. Canvas, 29½ × 24¼ in.

10 THOMAS DUNSTER.

WADHAM COLLEGE.

B. 1657 (?); scholar of Wadham College, 1675; M.A., 1679; Fellow, 1681; Warden, 1689; D.D., 1690; held livings in Bucks; 'one of the Violentest Whiggs and most Rascally Low Church men of the Age' [Hearne]; d. 1719.

Bust, three-quarters to l.; fair periwig falling over shoulders; clean-shaven face; square bands; black gown; warm grey background. Canvas, 29 × 23½ in. (oval).

Lent by *Painter*

11 JOHN FLAMSTEED.

CURATORS OF THE BODLEIAN LIBRARY. **Thomas Gibson.**

B. 1646; printed his first contribution to astronomical science on the solar eclipse, 1668; M.A. from Jesus College, Cambridge, 1674; appointed 'astronomical observator', 1675; the Royal Observatory in Greenwich Park built for his use, 1676; F.R.S., 1677–1709; Rector of Burstow, Surrey, 1684; made a catalogue of Fixed Stars; d. 1719.

Three-quarters length, seated three-quarters to r.; flaxen periwig falling to shoulders; clean-shaven face; square bands; black gown; his r. hand spread open on his breast, his l. rests on a volume, inscribed OBS^{V} CAELESTES AB ANNO 1671 AD 1712, which lies on a table to r.; architectural background; signed and dated T. GIBSON FEC^{T} 1712. Canvas, 47½ × 38¾ in.

The head engraved by G. Vertue, 1721.

12 PHILIP BISSE.

NEW COLLEGE. **Thomas Hill.**

B. 1667; entered New College, 1686; M.A., 1694; D.D., 1706; F.R.S., 1706; Bishop of St. Davids, 1710, of Hereford, 1713; 'of clear honour, integrity, and steadiness in all times, of sweetness of manners, and equal discernment and temper in business' [Boyer]; d. 1721.

Three-quarters length, seated three-quarters to l., the head turned slightly towards the spectator; fair periwig falling to shoulders; clean-shaven face; square bands; white rochet; black chimere; his l. hand rests on the arm of his chair, his r. turns the pages of a large book standing on a table to l.; warm grey background. Canvas, 47 × 39½ in.

The head engraved by G. Vertue, with the date 1719.

13 SIR JONATHAN TRELAWNEY, BARONET.

GOVERNING BODY OF CHRIST CHURCH. **Sir Godfrey Kneller.**

B. 1650; entered Christ Church, 1668; student, 1669; M.A., 1675; organized armed troops to oppose the Duke of Monmouth; succeeded as third baronet, 1685; D.D. and Bishop of Bristol, 1685; one of the seven bishops sent to the Tower, 1688; a supporter of William III; Bishop of Exeter, 1689, of Winchester, 1707; d. 1721.

Lent by *Painter*

Three-quarters length, seated three-quarters to l. in a blue arm-chair; grey periwig falling over shoulders; clean-shaven face; square bands; white rochet; black chimere; blue velvet mantle of Prelate of the Order of the Garter; collar and badge round neck; his r. hand lies in his lap, his l. rests on the arm of his chair; dark architectural background, landscape through opening to l.; signed and dated G. KNELLER EQU. 1708. Canvas, 49 × 39½ in.

14 MATTHEW PRIOR.

CURATORS OF THE BODLEIAN LIBRARY. — **Jonathan Richardson the elder.**

B. 1664; scholar of St. John's College, Cambridge, 1683; Fellow, 1688; secretary to the embassy at the Hague and Paris, 1689–99; employed in negotiating the peace of Ryswick, 1697; entrusted with a secret mission concerning the peace of Utrecht, 1711–14; impeached by Walpole, 1715; Commissioner of Customs; given Down Hall in Essex by Harley; a folio edition of his poems published 1718; d. 1721.

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; clean-shaven face; black cap; white cravat and lace ruffles; black coat, his l. hand thrust into the breast, his r., holding a pen, rests on a table to l.; warm grey background. Canvas, 49 × 39½ in.

Given to the University by Edward, Lord Harley, 1723.

Engraved by G. Vertue, 1719, the head only by J. Simon, with the date 1718.

15 MATTHEW PRIOR.

REGIUS PROFESSOR OF ECCLESIASTICAL HISTORY. — **Jonathan Richardson the elder.**

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; clean-shaven face; black cap; black velvet coat, open over white shirt at throat and wrists; his l. hand rests upon a book held open by his r. on a table to l.; dark architectural background, red curtain to l.; inscribed OLIM HAEC MEMINISSE JUVABIT. Canvas, 48½ × 39½ in.

Inscribed on the back with the name and dates of birth and death of the subject, and signature of the painter JONATHAN RICHARDSON PINXIT.

Lent by . *Painter*

16 CHARLES TRIMNELL.

NEW COLLEGE.

B. 1663; entered New College, 1681; M.A., 1688; D.D., 1699; Prebendary of Norwich, 1691; Bishop of Norwich, 1708, of Winchester, 1721; Chaplain to Queen Anne and Clerk of the Closet to George I; as a controversialist argued the subordination of the Church to the State; 'a terrible Whig' [Swift]; d. 1723.

Three-quarters length, seated slightly to r.; fair periwig falling over shoulders; clean-shaven face; square bands; white rochet; black chimere; badge of Prelate of the Order of Garter suspended by blue ribbon round neck; his l. hand held before him, his r. holding a book rests on a table upon which are other books, to l.; green and yellow curtain background. Canvas, 49½ × 39 in.

17 SIR JOHN PRATT.

WADHAM COLLEGE. Copy from **Thomas Murray.**

B. 1657; scholar of Wadham College, 1674; Fellow, 1678; M.A., 1679; Sergeant-at-law, 1700; M.P. for Midhurst, 1711; Judge and knighted, 1714; Lord Chief Justice of the King's Bench, 1718; father of the first Earl Camden; d. 1725.

Three-quarters length, seated slightly to l., the head turned slightly to r.; grey periwig falling over shoulders; clean-shaven face; black cap over white coif; square bands; scarlet and miniver Judge's robes; collar of roses and portcullises round neck; his r. hand gloved holds a glove, his l. rests on the arm of his chair; dark background. Canvas, 44 × 37 in.

Copy from a picture similar to but somewhat larger than that in the National Portrait Gallery,

18 NATHANIEL, BARON CREW.

CURATORS OF THE BODLEIAN LIBRARY. **Sir Godfrey Kneller.**

B. 1633; entered Lincoln College, 1652; Fellow, 1656; Rector, 1668–72; Bishop of Oxford, 1671, of Durham, 1674; Privy Councillor, 1676; commissioner for ecclesiastical affairs, his inclusion bringing about Sancroft's refusal to serve; a follower of James II till William III was established; succeeded as

Lent by *Painter*

third baron, 1697; benefactor to the University and to Lincoln College; 'subservient to the men and religion of those times' [Wood]; d. 1721.

Three-quarters length, standing three-quarters to l.; grey hair falling over shoulders; clean-shaven face; scarlet and miniver Peer's robes; his r. hand holds his coronet, his l. held before him; architectural background, mitre in niche to l.; signed and dated G. KNELLER F. 1698. Canvas, 49 × 39½ in.

On the frame is an inscription recording the bequest of the picture to the University by William Lupton, 1726.

Engraved by J. Faber, the younger, 1727.

19 NATHANIEL, BARON CREW.

LINCOLN COLLEGE. **Sir Godfrey Kneller.**

Three-quarters length, standing three-quarters to l.; dark hair falling to neck; clean-shaven face; black skull-cap; square bands; white rochet; black chimere; his l. hand at his side, his r. rests beside his mitre and pastoral staff on a table to l.; dark architectural background. Canvas, 49 × 39 in.

The head engraved by D. Loggan between 1676 and 1688.

20 SIR GODFREY KNELLER.

CURATORS OF THE BODLEIAN LIBRARY. **Sir Godfrey Kneller.**

B. 1646 at Lübeck; studied at Leyden, Amsterdam, and in Italy; came to England, 1675; principal court painter to Charles II and in the four following reigns; knighted, 1691; lived in some magnificence in London, and as a county gentleman at Kneller Hall near Whitton; a friend of all the wits of the time; d. 1723.

Three-quarters length, standing three-quarters to l.; grey periwig falling down back; clean-shaven face; lace cravat and ruffles; light grey velvet coat and waistcoat; large gold medal of King William III suspended by chain across breast; his r. hand thrust into the breast of his waistcoat, his l. rests on a pedestal to r.; architectural background, distant view of Kneller Hall through opening to l. Canvas, 49 × 39½ in.

Inscribed on the back with the name and titles of the subject.

Given to the University by the subject, 1721.

Lent by *Painter*

21 CHARLES WOODROFFE (?).

ST. JOHN'S COLLEGE.

B. 1671; entered St. John's College, 1688; B.C.L., 1696; D.C.L., 1704; Canon of Winchester, 1706; Benefactor to his College; d. 1726.

Three-quarters length, seated three-quarters to l.; dark periwig falling over shoulders; clean-shaven face; lace bands; white ruffles; scarlet D.C.L. gown over brown clothes; his r. hand rests on a table to l., his l. holds a book in his lap; architectural background. Canvas, 49 × 39 in.

On the frame is an inscription recording the gift of the picture to the College by John Dorrill, 1729.

22 ALEXANDER PUDSEY.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1636(?); entered Magdalen College, 1658; M.A. and Fellow, 1661; D.D., 1680; expelled for refusing to elect the Bishop of Oxford president in obedience to James II; restored 1688; 'he was a good scholar, a rich man, and hath left a good study of books' [Hearne]; d. 1721.

Bust, three-quarters to l.; white hair falling to neck; clean-shaven face; square bands; black and scarlet D.D. gown; dark background. Canvas, 29 × 24 in.

23 JOSEPH HARWAR.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1641 (?); entered Magdalen Hall, 1672; M.A., 1680; Fellow, 1681; expelled by James II, 1687; President of the College, 1706; 'he is a hypocondriacal easy person, and good for little or nothing; a quiet man nor did any University duty, but is reported to have been very charitable' [Hearne]; d. 1722.

Bust, three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; square bands; black gown; dark background; shield of arms and commemorative inscription to r. Canvas, 29 × 24 in. (oval).

Lent by *Painter*

24 JOHN KYRLE.

BALLIOL COLLEGE.

B. 1637; entered Balliol College, 1654, and the Middle Temple, 1657; spent, on his property at Ross, a life of great simplicity and benevolence; d. 1724.

> 'Him portion'd maids, apprentic'd orphans, blest,
> The young who labour, and the old who rest.
> Is any sick? the Man of Ross relieves,
> Prescribes, attends, the med'cine makes, and gives.'
> [Pope.]

Bust, three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; white cravat; greyish yellow gown; dark background; painted in an oval spandrel. Canvas, 29½ × 24½.

25 GEORGE STONEHOUSE.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1662 (?); demy of Magdalen College, 1681; M.A., 1687; Fellow, 1689; D.M., 1699; 'a good physician, a good-natured man, and charitable to the poor who used to receive advice from him gratis' [Hearne]; d. 1724.

Bust, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; lace bands; scarlet M.D. gown over red dress; dark background. Canvas, 29 × 24 in. (oval).

26 JOHN FREIND.

CURATORS OF THE BODLEIAN LIBRARY. **Michael Dahl.**

B. 1675; Student of Christ Church, 1694; M.A., 1701; M.D., 1707; F.R.S.; Physician to the Forces in Spain, 1705, with Lord Peterborough, of whose conduct he published a defence; in Flanders with the Duke of Ormonde; M.P. for Launceston, 1722; implicated in Atterbury's efforts to restore the House of Stuart, and sent to the Tower; Physician to Queen Caroline, 1727; d. 1728.

Three-quarters length, seated three-quarters to r.; white periwig falling down back; clean-shaven face; white cravat; golden brown coat and waistcoat; his r. hand on his thigh, his l. rests beside books and writing materials on a table to

No. 28 HENRY SACHEVERELL

No. 47 ALEXANDER POPE

Lent by *Painter*

r.; warm grey background, bust of Hippocrates on pedestal to r. Canvas, 49½ × 39½ in.

Painted for the subject.

Given to the University by John Smith, 1787.

A similar picture is in the National Portrait Gallery.

Engraved by G. Vertue, 1730.

27 WILLIAM GIBBONS.

ST. JOHN'S COLLEGE.

B. 1649; educated at St. John's College; B.A., 1672; M.D., 1683; Fellow of the College of Physicians, 1692; practised medicine in London; 'pretty old Dr. Gibbons, who did not receive fees with grief but with alacrity' [Nichols]; d. 1728.

Three-quarters length, standing three-quarters to r.; fair periwig falling over shoulders; clean-shaven face; square bands; white ruffles; scarlet M.D. gown over brown clothes; his l. hand held before him, his r. elbow rests on a pedestal to l., the hand at his side; dark background, curtain to l., bookcase to r. Canvas, 49 × 40½ in.

On the frame is an inscription recording the gift of the picture to the College by Ellis Gibbons, wife of the subject, 1729.

28 HENRY SACHEVERELL.

MAGDALEN COLLEGE. Thomas Gibson.

B. 1674 (?); demy of Magdalen College, 1689; M.A., 1695; Fellow, 1701–13; D.D., 1708; impeached by the House of Commons, 1709, for a sermon which 'reflected upon the late happy Revolution and the Protestant succession'; became the object of immense popular enthusiasm; 'a man of much noise but little sincerity, of little or no learning [Hearne]; 'as tall as a maypole and as fine as an Archbishop [J. Wesley]; d. 1724.

Bust, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; square bands; black dress; dark background. Canvas, 28 × 23½ in.

Lent by *Painter*

Bequeathed to the College by William Clements, the son of the publisher of the works of Sacheverell, 1799.

Engraved by A. Johnston, and by P. Schenk 1710.

29 THOMAS TUDWAY.

CURATORS OF THE SCHOOLS.

B. 1645 (?); Chorister in the Chapel Royal; Tenor in the choir of St. George's, Windsor, 1664; organist of King's College, 1670–1726; D.Mus. and Professor of Music at Cambridge, 1705; Composer in ordinary to Queen Anne; made in MS. a valuable collection of ancient Church music for the Harleian Library; d. 1726.

Half length, three-quarters to r.; clean-shaven face; black cap trimmed with gold; white cravat; rust-red coat and waistcoat open over white shirt at breast and wrists; his r. hand holds a paper inscribed with the words and music of an anthem ON THE OCCASION OF HER MAJESTY'S PRESENCE IN KING'S COLL. CHAPPELL, CAMBRIGE APRIL Y^R^ 16. 1705; dark background. Canvas, 29½ × 24¾ in.

Given to the Music School by Richard Rawlinson, d. 1755.

30 WILLIAM CROFT.

CURATORS OF THE SCHOOLS. Thomas Murray.

B. 1678 (?); Chorister of the Chapel Royal; Organist at St. Anne's, Soho, 1700–11, of Westminster Abbey, and Master of the Children and Composer to the Chapel Royal, 1708; D.Mus., Oxford, 1713; wrote music for plays at Drury Lane Theatre, and published two volumes of sacred music, 1724; 'went through life in one even tenor of professional activity and propriety of conduct' [Burney]; d. 1727.

Bust, three-quarters to l.; white periwig falling to shoulders; clean-shaven face; lace cravat; scarlet and white D.Mus. gown and hood over brown dress; dark background; painted in an oval spandrel. Canvas, 29 × 23¾ in.

Given to the Music School by Mrs. Whyrley, before 1795.

Engraved by G. Vertue.

Lent by *Painter*

31 FRANCIS ATTERBURY.

GOVERNING BODY OF CHRIST CHURCH. **Sir Godfrey Kneller.**

B. 1662; Student of Christ Church, 1680; M.A., 1687; D.D., 1701; Chaplain to William and Mary; Canon of Exeter, 1701; Dean of Christ Church, 1711; Bishop of Rochester, and Dean of Westminster, 1713; friend of Swift and Pope; for implication in a Jacobite plot sent to the Tower, 1722; deprived and banished, 1723; 'had a kind of majestic gravity in his looks' [Stackhouse]; d. in Paris, 1732.

Bust, three-quarters to l.; white periwig falling to neck; clean-shaven face; square bands; white rochet; black chimere; warm grey background. Canvas, 29 × 23½ in.

Given to the House by O. T. Brereton, before 1795.

Engraved by J. Simon, with the date 1718.

32 WILLIAM BAKER.

WADHAM COLLEGE.

B. 1668; Scholar of Wadham College, 1686; M.A., 1692; Fellow, 1693; D.D., 1707; Warden, 1719–24; Archdeacon of Oxford, 1714; Bishop of Bangor, 1723, of Norwich, 1727; Chaplain to George I; d. 1732.

Three-quarters length, seated three-quarters to r.; white periwig falling to shoulders; clean-shaven face; square bands; white rochet; black chimere; his r. hand rests on the arm of his chair, his l. on his knee; square cap on table to r.; architectural background. Canvas, 49 × 39½ in.

33 WILLIAM BROMLEY.

GOVERNING BODY OF CHRIST CHURCH.

B. 1664; entered Christ Church, 1679; B.A., 1681; D.C.L., 1702; lived abroad and published books of travels; entered Parliament as member for Warwickshire, 1690, for the University, 1701–32; Speaker, 1710; Secretary of State, 1713; d. 1732.

Three-quarters length, standing three-quarters to r., the head turned three-quarters to l.; grey periwig falling over shoulders;

Lent by *Painter*

clean-shaven face; white cravat and ruffles; brown coat; sky-blue drapery round hips and l. arm; his r. hand rests on his hip, his l. on a pedestal to r.; dark architectural background, sky through opening to r. Canvas, 49 × 39½ in.

34 WILLIAM DERHAM.

TRINITY COLLEGE. R. K.

B. 1657; educated at Trinity College; B.A., 1679; Vicar of Wargrave, 1682, of Upminster, Essex, 1689; F.R.S., 1702; Canon of Windsor, 1716; gave the Boyle lectures, 1711–12, and wrote on Natural History and other subjects; 'received the degree of D.D. from the University on account of the services he had done to religion by his culture of natural knowledge' [Nichols]; d. 1735.

Bust, three-quarters to r.; grey hair falling to neck; clean-shaven face; square bands; black dress; dark background; painted in an oval spandrel; inscribed AETAT: 41: A°. D^ni 1698. Canvas, 29 × 24½ in.

Inscribed on the back with the name, title, and age of the subject, the date, 1698, and signature of the painter R. K. PINX.

35 WILLIAM WAKE.

GOVERNING BODY OF CHRIST CHURCH. Thomas Gibson.

B. 1657; entered Christ Church, 1673; M.A., 1679; D.D., 1689; Chaplain to the English Ambassador in Paris; Canon of Christ Church, 1689; Bishop of Lincoln, 1705; Archbishop of Canterbury, 1716; showed a spirit of comprehensive tolerance in dealing with religious questions, and, in 1718, discussed with French ecclesiastics the possibility of a union between the Gallican and Anglican Churches; Benefactor to Christ Church; d. 1737.

Three-quarters length, seated three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; square bands; white rochet; black chimere; his r. hand rests on the arm of his chair, his l. in his lap; table with books to r.; warm grey background. Canvas, 49 × 39 in.

The head engraved by G. White.

Lent by *Painter*

36 GEORGE CLARKE.

WORCESTER COLLEGE.

B. 1661; entered Brasenose College, 1675; Fellow of All Souls College, 1680; M.A., 1683; D.C.L., 1708; M.P. for the University, 1685 and 1717–36; Judge Advocate-General, 1684–1705; Secretary at War, 1692; Lord of the Admiralty, 1712; endowed All Souls College with the Warden's House; Worcester with the Chapel and Library, fellowships, scholarships, and a collection of MSS.; d. 1736.

Three-quarters length, standing slightly to r., the head turned slightly to l.; grey periwig falling over shoulders; clean-shaven face; white cravat; golden-brown velvet coat and waistcoat; his l. hand on his hip, his r. rests beside a letter inscribed with his name, on a table to l.; architectural and green curtain background. Canvas, 49 × 39½ in.

37 GEORGE CLARKE.

WORCESTER COLLEGE (THE PROVOST).

Bust, slightly to r., the head turned slightly to l.; grey periwig falling over shoulders; clean-shaven face; white cravat; golden brown drapery; dark background. Canvas, 29 × 24 in. (oval).

38 RICHARD BLECHYNDEN.

WORCESTER COLLEGE (THE PROVOST). Thomas Gibson.

B. 1668 (?); entered St. John's College, 1685; D.C.L., 1696; Rector of Kingston Bagpuze, 1703, and Nuneham Courtenay; Canon of Rochester, 1710, of Gloucester, 1711; Principal of Gloucester Hall, 1713–4; First Provost of Worcester, 1714; 'good for nothing but drinking and keeping jolly Company' [Hearne]; d. 1735.

Bust, slightly to r.; white wig falling to neck; clean-shaven face; square bands; black gown and cassock; warm grey background; painted in an oval spandrel. Canvas, 29½ × 24 in.

Inscribed on the back with the name of the subject and PAINTED BY T. GIBSON 1728.

Lent by *Painter*

39 EDITH HODY.

WADHAM COLLEGE (THE WARDEN).

Edith Daniel, married to Humphrey Hody (1659–1707, No. 198 in the Exhibition of 1905); d. 1736.

Half length, slightly to r.; grey hair; black hood lined with white; low-necked grey dress; her r. elbow rests on a pedestal to l., the hand holds a fold of her gown; grey background. Canvas, 29¼ × 24½ in.

40 EDITH HODY.

WADHAM COLLEGE (THE WARDEN).

Bust, facing the spectator, the head turned slightly to l.; dark hair in curls; low-necked blue satin dress, trimmed with jewels, over white under-dress; scarlet drapery over shoulders; warm grey background. Canvas, 29 × 23½ in. (oval).

41 JOHN MICHELL.

QUEEN'S COLLEGE.

B. 1661 (?); entered Queen's College, 1676; entered Parliament as member for Sandwich, 1698; munificent Benefactor to Queen's College by his will dated 1736; d. 1736 (?).

Bust, three-quarters to r., the head turned slightly to l.; dark periwig falling over shoulders; clean-shaven face; lace cravat; reddish-brown drapery; dark background; painted in an oval spandrel. Canvas, 29½ × 24½ in.

Given to the College by Joseph Smith, L.L.D. (matriculated 1728, aged 18).

42 THOMAS TICKELL.

QUEEN'S COLLEGE.

B. 1686; Taberdar of Queen's College, 1701; M.A., 1709; Fellow, 1710–26; Deputy-professor of Poetry, 1711; Secretary to the Lords Justices in Ireland, 1724; Addison's friend and literary executor; a principal cause, through his translation of the *Iliad*, of the quarrel between Addison and Pope; best remembered by his elegy on the former; 'an empty

Lent by *Painter*

and vain Pretender' [Hearne]; 'Whiggissimus' [Swift]; d. 1740.

Three-quarters length, standing three-quarters to r.; the head turned three-quarters to l.; white periwig falling down back; clean-shaven face; white cravat; greyish-lilac velvet coat open over white shirt at breast and wrists; his r. hand rests on his hip, his l. on a pedestal to r.; architectural background, landscape through opening to r. Canvas, 53½ × 43½ in.

Given to the College by Thomas Tickell, nephew of the subject, 1798.

43 EDMUND HALLEY.

Queen's College. Thomas Murray.

B. 1656; educated at Queen's College; M.A., 1678; made the first complete observation of transit of Mercury at St. Helena, 1677; inspired Newton's *Principia* and published it at his own expense; Astronomer Royal, 1721; foretold the reappearance in 1758 of the comet of 1682, hence called after him; travelled widely, and contributed immensely to the Science of Navigation; d. 1742.

Three-quarters length, standing slightly to l.; grey periwig falling to shoulders; clean-shaven face; square bands; black dress; his l. hand on his hip, his r. rests on a celestial globe to l.; dark background, buildings through opening to l. Canvas, 49 × 39½ in.

The head engraved by J. Faber, the younger, with the date 1712.

44 HUGH BOULTER.

Magdalen College (The President).

B. 1672; educated at Christ Church; M.A., 1693; D.D., 1708; Fellow of Magdalen College, 1696; Bishop of Bristol and Dean of Christ Church, 1719; Archbishop of Armagh, 1724; d. 1742.

Three-quarters length, seated three-quarters to l., the head turned towards the spectator; brown hair falling to neck; clean-shaven face; square bands; white rochet; black

Lent by *Painter*

chimere; his r. hand rests on the arm of his chair, his l. at his waist; architectural and curtain background. Canvas, 47 × 38 in.

45 JOHN WYNNE.

JESUS COLLEGE.

B. 1667; educated at Jesus College; B.A. and Fellow, 1685; D.D., 1706; Principal, 1712-20; Lady Margaret Professor of Divinity, 1705; Bishop of St. Asaph, 1715, of Bath and Wells, 1727; 'tis no wonder that he is made bishop, he being a great Lockist, and a rank Whigg, and a Man of no very good character' [Hearne]; d. 1743.

Half length, three-quarters to r.; white periwig falling to neck; clean-shaven face; square bands; white rochet; black chimere; his r. hand rests upon a book standing on a table before him; warm grey background, shield of arms above to l. Canvas, 35 × 27 in.

Given to the College by W. J. Bankes, 1821.

46 JOHN HOUGH.

MAGDALEN COLLEGE.

B. 1651; educated at Magdalen College; M.A., 1676; D.D. and President, 1687; ejected by King James II, June 22, 1687; reinstated, Oct. 25, 1688; Bishop of Oxford, 1690, of Lichfield, 1699; refused the Archbishopric of Canterbury, 1715; Bishop of Worcester, 1717; 'the ever-memorable President, happy in his life and in his death full of honour' [epitaph]; d. 1743.

Three-quarters length, seated slightly to r.; white periwig falling to neck; clean-shaven face; square bands; white rocket; black chimere; his r. hand rests on the arm of his chair, his l. on his knee; dark background; shield of arms above to r.; inscribed JOHN B^P. OF WORCESTER AGED 84, 1734. Canvas, 49½ × 39½ in.

Given to the College by the widow of Theophilus Biddulph, to whom, as a kinsman, it had been bequeathed by the subject.

JONATHAN SWIFT

No. 48

JAMES GIBBS

No. 62

Lent by *Painter*

47 ALEXANDER POPE.

CURATORS OF THE BODLEIAN LIBRARY. Attributed to **Charles Jervas.**

B. 1688; published *Pastorals*, 1709; became intimate with Addison and his circle; his *Messiah* printed in the *Spectator*, 1712; the first part of translation of *Homer* published 1715; the *Dunciad*, 1712, with additions completed in 1742; *Essay on Man*, 1733; d. 1744.

Half-length, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; dark blue velvet coat open over white shirt at breast; his l. hand held before him; warm grey background; painted in an oval spandrel. Canvas, 29½ × 24 in.

On the frame is an inscription commemorating the gift of the picture by Edward Earl of Oxford and Mortimer, 1722.

Engraved by G. Vertue.

48 JONATHAN SWIFT.

CURATORS OF THE BODLEIAN LIBRARY. Attributed to **Charles Jervas.**

B. 1667; educated at Trinity College, Dublin; D.D., 1701; admitted to Hart Hall, 1692; published *Battle of the Books* and *Tale of a Tub*, 1704; Prebend of St. Patrick's, 1700; Dean, 1713; published *Drapier's Letters*, 1724, *Gulliver's Travels*, 1726; d. 1745.

Bust, facing the spectator, the head turned three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; square bands; black gown and scarf; dark background; painted in an oval spandrel. Canvas, 29½ × 24 in.

On the frame is an inscription commemorating the gift of the picture by Alderman John Barber, 1739.

Engraved by G. Vertue.

49 JOSEPH TRAPP.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1679; scholar of Wadham College, 1696; M.A. and Fellow, 1702; first Professor of Poetry, 1708–18; "a most

Lent by *Painter*

ingenious Gent. & everyways deserving of ye Place (he being also but in mean circumstances)' [Hearne]; published political pamphlets, some original verse, and classical translations, of which that of the *Aeneid*, 1718–35, is remembered; d. 1747.

Half length, three-quarters to r.; white periwig falling to neck; clean-shaven face; square bands; black gown, cassock, and scarf; warm grey background. Canvas, 29 × 24 in.

Given to the University by Joseph Trapp, son of the subject, 1755.

50 SIR NATHANIEL LLOYD.

LINCOLN COLLEGE. **Sir James Thornhill.**

B. 1669; educated at Trinity College; Fellow of All Souls College, 1689; D.C.L., 1696; knighted and Master of Trinity Hall, Cambridge, 1710–35; d. 1745.

Three-quarters length, seated three-quarters to r.; grey periwig falling over shoulders; clean shaven face; square bands; scarlet D.C.L. gown over black dress; his r. hand rests on the arm of his chair, his l. holds a folded document to which is attached the great seal of Queen Anne; architectural background, view of Lincoln College (?) through opening to r. Canvas, 48 × 39½ in.

51 THOMAS, BARON WYNDHAM.

WADHAM COLLEGE.

B. 1681; entered Wadham College, 1698; called to the Bar from Lincoln's Inn, 1705; Recorder of Salisbury, 1706; Chief Justice of Court of Common Pleas in Ireland, 1724; Lord Chancellor of Ireland, 1726–39; created Baron, 1731; Benefactor to Wadham College; d. 1745.

Three-quarters length, standing three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; lace cravat and ruffles; scarlet and ermine Peer's robes; his r. hand at his waist, his l. rests, beside his coronet, on a table to r. against which a wand of office is leaning; architectural and curtain background. Canvas, 49 × 39 in.

Lent by *Painter*

52 EDWARD BUTLER.

MAGDALEN COLLEGE.

B. 1686 (?); entered Magdalen College, 1702; M.A., 1709; Fellow, 1710; D.C.L. and President, 1722; Vice-Chancellor, 1728–32; M.P. for the University, 1737–45; Benefactor to Magdalen College; gave 'a very fine concert of music in Magdalen College Hall, at which were present a vast number of gentlemen and ladies; the like, they say, hath scarcely been seen in the University. Wise men look upon this as very scandalous in Dr. Butler the President. There is no doubt but it is against the Statutes of the College. But what do we talk of Statutes for, when the President, by marrying and declining going into Orders, breaks them in so very notorious and scandalous a manner' [Hearne]; d. 1745.

Whole length, standing slightly to r.; white wig; clean-shaven face; square bands; scarlet D.C.L. robes over black dress; his r. hand held before him, his l. gloved, holding glove, at his side; doctor's cap on table to r.; architectural background, view of the New Buildings of Magdalen College through opening to r. Canvas, 92 × 56 in.

Given to the College by Mary Herbert, only daughter of the subject.

53 WILLIAM HOLMES.

ST. JOHN'S COLLEGE. **Enoch Seeman.**

B. 1689; educated at St. John's College; Fellow, 1710; M.A., 1715; President, 1728; Vice-Chancellor, 1732–35; 'invited one Handel, a foreigner, to play at the Encænia, 1733' [Hearne]; Regius Professor of Modern History, 1736–42; Dean of Exeter, 1742; d. 1748.

Three-quarters length, standing three-quarters to r.; white wig; clean-shaven face; square bands; scarlet and black D.D. robes; his r. hand held before him, his l. at his side; book on table to r.; dark background. Canvas, 49 × 39 in.

Lent by *Painter*

54 EDMUND GIBSON.

CURATORS OF THE BODLEIAN LIBRARY. **John Vanderbank.**

B. 1669; admitted 'a poor serving child' at Queen's College, 1686; M.A. and Fellow, 1694; Librarian to Archbishop Tenison; published an edition of the *Saxon Chronicle*, 1692; the *Codex Juris Ecclesiae Anglicanae*, 1713; Bishop of Lincoln, 1716, of London, 1720; Sir Robert Walpole's chief adviser in ecclesiastical affairs; d. 1748.

Three-quarters length, seated three-quarters to r.; white periwig falling to shoulders; clean-shaven face; square bands; white rochet; black chimere; his r. hand, at his side, holds a fold of his robe, his l. rests on the arm of his chair; architectural and curtain background; signed twice JNO VANDERBANK, FECIT 1735. Canvas, 49 × 39 in.

Engraved by J. Faber, the younger, with the date 1737.

55 THOMAS SHAW.

QUEEN'S COLLEGE.

B. 1694; educated at Queen's College; M.A., 1720; Fellow, 1727; D.D., 1734; Chaplain to British Factory in Algiers, 1720–33; published an account of his travels in North Africa and the Levant, 1738; Principal of St. Edmund Hall, 1740; Regius Professor of Greek, 1741; munificent benefactor to his hall, which 'he raised from a ruinous condition'; d. 1751.

Bust, slightly to l., the head turned three-quarters to r.; white wig; clean-shaven face; square bands; black dress; brown background. Canvas, 29¼ × 24¼ in.

56 JOSEPH BUTLER.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1692, of dissenting parentage; conformed to the English Church; entered Oriel College, 1715; D.C.L. 1733; Prebendary of Salisbury, 1721, of Rochester, 1736; published the *Analogy of Religion*, 1736; Bishop of Bristol, 1738; Dean of St. Paul's, 1740; Bishop of Durham, 1750; 'wafted to that see in a cloud of metaphysics, and remained absorbed in it' [Walpole]; d. 1752.

Lent by *Painter*

Bust, three-quarters to l.; fair periwig falling over shoulders; clean-shaven face; square bands; black gown; dark background; painted in an oval spandrel. Canvas, 28 × 23 in.

Given to the College by George Hunter Fell (Fellow 1853–61), to whom it had descended from Deborah Hall, the sister of the subject.

57 JOHN CHRISTOPHER PEPUSCH.

CURATORS OF THE SCHOOLS.

B. in Berlin, 1667; settled in London, 1688; took an active part in founding the Academy of Ancient Music, 1710; D. Mus., Oxford, 1713; Organist of the Charterhouse, 1737; composed music to *The Beggar's Opera*; a student of Greek music; F.R.S., 1746; 'a spirit so truly antiquarian that he allowed no composition to be Music but what was old and obscure' [Burney]; d. 1752.

Bust, three-quarters to r.; fair periwig falling over shoulders; clean-shaven face; white cravat; purple coat; dark background; painted in an oval spandrel. Canvas, 29½ × 24½ in.

Given to the Music School by Philip Hayes, before 1795.

58 RICHARD NEWTON.

HERTFORD COLLEGE.

B. 1676; Student of Christ Church, 1694; M.A., 1701; D.D. and Principal of Hart Hall, 1710; obtained the foundation of Hertford College and became its first Principal, 1740; 'he carried dignity in his aspect, but sweetened with great modesty, humility, and freedom of conversation' [Nichols]; d. 1758.

Bust, slightly to r.; fair periwig falling to shoulders; clean-shaven face; square bands; black dress; dark background. Canvas, 29 × 24½ in. (oval).

59 RICHARD MEAD.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1673; educated in Holland and Italy; M.D. at Padua, 1695, at Oxford, 1707; an active fellow of the Royal Society and

Lent by *Painter*

the Royal College of Physicians; had an extensive practice as Physician to the Court; an early advocate of inoculation; made a famous collection of works of art, including the Arundelian bust of Sophocles; 'lived more in the broad sunshine of life than almost any man' [Johnson]; d. 1754.

Bust, three-quarters to r.; white periwig falling down back; clean-shaven face; white cravat; greyish purple coat; scarlet drapery round waist; dark background. Canvas, 29¼ × 24¼ in.

Given to the University by Swithin Adee (matriculated, 1717, aged 13).

A similar picture, but three-quarters length, is in the National Portrait Gallery, where it is attributed to Allan Ramsay.

60 CHARLES BOYLE, VISCOUNT DUNGARVAN.

Oriel College. **Arthur Pond.**

B. 1729; elder son of John fifth Earl of Cork and Orrery and Lady Henrietta Hamilton, daughter of George Earl of Orkney; entered St. Mary Hall, 1745; M.P. for Cork, 1756; d. 1759.

Bust, slightly to l.; white wig; youthful face; white cravat; purplish grey coat and waistcoat laced with gold; dark green background. Canvas, 23 × 19 in.

61 JAMES GIBBS.

Curators of the Bodleian Library. **John Michael Williams.**

B. 1682, in Aberdeen; studied architecture under Carlo Fontana in Rome; his most famous works are the Churches of St. Mary le Strand, 1714, and St. Martin's-in-the-Fields, 1722; the Senate House, and Fellows' Buildings of King's College, Cambridge, 1722; and the Radcliffe Library, 1737; bequeathed a valuable architectural library to the University; d. 1754.

Half-length, seated slightly to l.; white periwig falling to shoulders; clean-shaven face; white cravat and ruffles; grey velvet coat; both hands, his r. holding compasses, rest on

Lent by *Painter*

a plan of the Radcliffe Library, which lies beside some books on a table before him; dark background; signed and dated JOHN MICHA. WILLIAMS, PINXIT, 1752. Canvas, 35¼ × 27¼ in.

A similar picture is in the National Portrait Gallery.

Engraved by J. McArdell.

62 JAMES GIBBS.

ORIEL COLLEGE.

Three-quarters length, seated three-quarters to l.; white periwig falling to shoulders; clean-shaven face; white cravat and ruffles; grey clothes; his r. hand lies in his lap, his l. rests on a book which lies beside a plan of the Radcliffe Library upon a table to r.; dark background. Canvas, 49 × 39 in.

63 SIR JOHN DOLBEN.

BALLIOL COLLEGE.

B. 1684; Canon's student of Christ Church, 1702; M.A., 1707; Prebendary of Durham, 1718; succeeded as second Baronet, 1722; Visitor of Balliol College, 1728; travelled in France, 1728–30; a friend of Atterbury, and assisted him during his exile; d. 1756.

Bust, slightly to l., the head turned towards the spectator; grey periwig falling over shoulders; clean-shaven face; lace cravat; brown coat; cloth of gold waistcoat and drapery round shoulders; dark background; inscribed LE SIEUR JEAN DOLBEN CHEV^R BARONET. Canvas, 29 × 24 in.

64 JOHN POTTER.

CURATORS OF THE BODLEIAN LIBRARY. **Thomas Hudson.**

B. 1674 (?); entered University College, 1688; M.A. and Fellow of Lincoln College, 1694; D.D., 1706; Regius Professor of Divinity, 1707–37; Bishop of Oxford, 1715; Archbishop of Canterbury, 1737; published *Archaeologia Graeca*, 1697–8; the father of the study of Classical Archaeology in England; 'was told by George II that he was a Man of a little dirty Heart, which broke it' [Pyle]; d. 1747.

Lent by *Painter*

Whole length, standing slightly to l.; white wig; clean-shaven face; square bands; white rochet; black chimere and scarf; his r. hand before him, his l., at his side, hold folds of his robe; square cap on table with dark green cover to l.; in background dark green curtain to r., altar-piece of a church to l.; signed THOMAS HUDSON, PINXIT. Canvas, 94 × 61½ in.

Given to the University by John Potter, Dean of Canterbury, son of the subject, 1750.

65 SARAH HOLMES.

ST. JOHN'S COLLEGE. Attributed to **Enoch Seeman.**

Widow of Robert England; m. William Holmes, President of St. John's College (see No. 53); added to his benefactions to the College; d. 1750.

Three-quarters length, seated slightly to r., the head turned three-quarters to l.; brown hair in curls; low-necked pink dress over white underdress; blue scarf round shoulders; her r. hand lies in her lap, her l. holds a fold of her scarf; architectural background, landscape through opening to r. Canvas, 49 × 39½ in.

66 SARAH HOLMES.

ST. JOHN'S COLLEGE (THE PRESIDENT). **Jeremiah Davison.**

Three-quarters length, seated three-quarters to l.; dark hair dressed with pearls; low-necked purplish grey dress; scarf embroidered with gold and sky-blue drapery round shoulders; her r. hand holds a sprig of orange-blossom, her l. a fold of her scarf; architectural and curtain background, large sculptured vase to l. Canvas, 49 × 39 in.

67 WILLIAM, BARON DIGBY.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1661; educated at Magdalen College; B.A., 1681; D.C.L., 1708; succeeded as fifth Baron, 1685; M.P. for Warwickshire, and attainted by James II's parliament in Dublin, 1689; member of the Common Council for Georgia, 1733; 'must be

JOHN POTTER

No. 64

SIR HANS SLOANE

No. 68

Lent by *Painter*

perpetually remembered by all who ever knew him' [Pope]; d. 1752.

Three-quarters length, standing three-quarters to r.; fair periwig falling over shoulders; clean-shaven face; white cravat and ruffles; rust-red coat and waistcoat; his l. hand rests on a walking-stick, his r. at his side; dark architectural background, distant view of a mansion surrounded by a moat, through opening to r.; inscribed WILLIAM LORD DIGBY 1715. Canvas, 49 × 39 in.

68 SIR HANS SLOANE.

CURATORS OF THE BODLEIAN LIBRARY. — **Jonathan Richardson, the elder.**

B. 1660; studied medicine at Paris and Montpellier; M.D. at Orange, 1683; F.R.S., 1685, Secretary, 1693–1712, President, 1727–41; created a Baronet, 1716; President of the College of Physicians, 1719–35; travelled in the West Indies and published a scientific account of his observations; acquired the Manor of Chelsea, which descended by the marriage of his daughter to the Cadogan family; the purchase, by Parliament under the terms of his will, of his collections was the origin of the British Museum; d. 1753.

Whole length, seated three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; square bands; scarlet and rose-coloured M.D. robes; his r. elbow rests beside his doctor's cap on a table to l., the hand in his lap, his l. hand on his thigh; dark architectural background; inscribed 'ΟΝ Δ' 'ΑΤΤΗ ΠΟΑΤΜΗΤΙΣ 'ΑΝΕΠΑΑΧΕ ΧΕΡΣΙΝ 'ΑΘΗΝΗ. APPOS. RAD. PALMER ARM. J. RICHARDSON, PINXIT 1730. Canvas, 93 × 57 in.

69 GEORGE STONE.

GOVERNING BODY OF CHRIST CHURCH. — **Attributed to Allan Ramsay.**

B. 1708 (?); M.A., 1732; D.D. and Bishop of Ferns and Leighlin, 1740, of Kildare, 1743, of Derry, and Dean of Christ Church, Dublin, 1745; Archbishop of Armagh, 1747; a very prominent figure in Irish politics; 'a man of fair appearance, of not inferior parts, had been hurried through two or three Irish bishoprics up to the very primacy of the kingdom, not

Lent by *Painter*

only unwarrantably young, but without even the graver excuses of learning or sanctimony' [Walpole]; d. 1764.

Three-quarters length, seated three-quarters to r.; white wig; clean-shaven face; square bands; white rochet; black chimere; his r. hand rests on the arm of his chair, his l. holds his square cap on his knee; warm grey background, purple curtain to r. Canvas, 49 × 39 in.

70 THOMAS SECKER.

EXETER COLLEGE. Copy from Thomas Hudson.

B. 1693; educated as a dissenter; studied medicine in London and on the Continent; M.D. Leyden, 1721; entered at Exeter College, 1721; D.C.L., 1733; Prebendary of Durham, 1727; Bishop of Bristol, 1734, of Oxford, 1737; Dean of St. Paul's, 1750; Archbishop of Canterbury, 1758; 'had been bred a Presbyterian, which sect he had dropped for a season, while he was president of a very free-thinking club, had been converted, and his faith settled in a prebend of Durham' [Walpole]; d. 1768.

Bust slightly to r.; white wig; clean-shaven face; square bands; white rochet; black chimere; warm grey background; painted in an oval spandrel. Canvas, 28 × 23½ in.

Copy from a picture in the vestry of St. James's Church, Piccadilly.

Engraved by J. M°Ardell.

71 FRANCIS YARBOROUGH.

BRASENOSE COLLEGE. Tilly Kettle.

B. 1696 (?); educated at University College; B.A., 1716; Rector of Overworton, 1729, of Aynho, 1739; Principal of Brasenose College, 1745; D.D., 1746; d. 1770.

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; white bushy wig; clean-shaven face; square bands; black and scarlet D.D. gown over black cassock; his l. hand rests on the arm of his chair, his r. beside some books

Lent by *Painter*

on a table to l.; warm grey background; signed and dated T. KETTLE PINX. 1763. Canvas, 49 × 38½ in.

Given to the College by Sir Richard Kaye, Bart., Dean of Lincoln, between 1783 and 1785.

Engraved by J. Fittler, 1819.

72 JAMES BRADLEY.

CURATORS OF THE BODLEIAN LIBRARY. Thomas Hudson.

B. 1693; educated at Balliol College; M.A., 1717; D.D., 1742; F.R.S., 1718; Savilian Professor of Astronomy, 1721; announced his discovery of the aberration of light, 1729; and that of the nutation of the axis of the earth, 1748; d. 1762.

Bust, three-quarters to r.; white wig; clean-shaven face; square bands; black gown and scarf; warm grey background; painted in an oval spandrel. Canvas, 29 × 24½ in.

Given to the University by Susanna Bradley, daughter of subject, 1769.

A copy of this picture is in the National Portrait Gallery.

Engraved by J. Faber, the younger.

73 WILLIAM KING.

ORIEL COLLEGE. Thomas Worlidge.

B. 1685; entered Balliol College, 1701; D.C.L., 1715; Principal of St. Mary Hall, 1719; strongly supported the election of the Earl of Westmorland as Chancellor of the University in the Jacobite interest, 1758; 'a tall, lean, well-looking man' [Nichols]; 'the Pretender's great agent, had some sense, a great deal more reading and some humour, but the latter is very vulgar' [Walpole]; d. 1763.

Bust, facing the spectator, the head turned three-quarters to l.; white bushy wig; clean-shaven face; square bands; scarlet D.C.L. gown over black dress; dark background. Signed T. WORLIDGE. Canvas, 28½ × 21¼ in.

Lent by *Painter*

74 JAMES HESELTINE.

CURATORS OF THE SCHOOLS.

B. 1690; a pupil of Dr. Blow; organist of Durham Cathedral, 1711–63; composer of anthems; d. 1763.

Half-length, three-quarters to l.; white periwig falling down back; clean-shaven face; white cravat; buff coat; dark waistcoat; warm grey background; inscribed with name and title of subject. Canvas, 28½ × 23¾ in.

Given to the Music School by Philip Hayes, before 1795.

Gutch states that this picture is the work of an artist named Taylor.

75 WILLIAM SHENSTONE.

PEMBROKE COLLEGE. Thomas Ross.

B. 1714; educated at Pembroke College, where he was a contemporary and friend of Dr. Johnson; the *Schoolmistress*, the poem by which he is now best remembered, published 1742; impoverished himself by the embellishment of his estate, the Leasowes, Shropshire, admired in its day as the supreme triumph of English landscape gardening: 'he wore his own hair, but as his person was rather large for so young a man, and his hair coarse, it often exposed him to the ill-natured remarks of people who had not half his sense' [Graves]; d. 1763.

Bust, slightly to l., the head turned three-quarters to r.; white wig; clean-shaven face; blue coat; red waistcoat laced with gold open over white shirt at breast; dark grey background; painted in an oval spandrel. Canvas, 29 × 23 in.

Engraved by John Hall with the date 1738.

76 JOHN GUISE.

GOVERNING BODY OF CHRIST CHURCH. Sir Joshua Reynolds.

Served under Marlborough in Flanders; commanded in the Vigo expedition, 1719, and the 6th foot at Carthagena, 1739; major-general, 1742; in Scotland, 1745; General, 1762; formed a large collection of pictures and drawings by the old masters, which he bequeathed to Christ Church; d. 1765.

NATHANIEL, BARON CREW

No. 18

JOHN HOUGH

No. 46

WILLIAM KING

No. 73

JOHN GUISE

No. 76

Lent by *Painter*

Half-length, facing the spectator; white wig falling to shoulders; clean-shaven face; white cravat; lace ruffles; crimson coat; his r. hand thrust into the breast; three-cornered hat under his l. arm; dark architectural background. Canvas, 29 × 24 in.

Painted 1755–57, for a Mr. Parker; probably John Parker, first Lord Boringdon, by whose son John, first Earl of Morley, it was presented to the House, before 1883.

77 EDWARD YOUNG.

ALL SOULS COLLEGE. **Joseph Highmore.**

B. 1683; educated at New College and Corpus Christi College; Fellow of All Souls College, 1708; D.C.L., 1719; a pensioner of the Duke of Wharton's, 1715; Rector of Welwyn, 1730; intimate with Addison and his circle; held ecclesiastical preferment about the Court; produced several tragedies and satires now forgotten; published *The Complaint, or Night Thoughts on Life, Death, and Immortality*, 1742; d. 1765.

Bust, slightly to r., the head turned three-quarters to l.; dark periwig falling to shoulders; clean-shaven face; square bands; black dress; warm grey background. Canvas, 29 × 24 in.

Given by the subject to Samuel Richardson, by whose widow Elizabeth Richardson (d. 1773) it was given to the College.

78 GEORGE WHITEFIELD.

MANSFIELD COLLEGE.

B. 1714; entered Pembroke College, 1732, and became acquainted with the Wesleys; B.A., and ordained Deacon, 1736; joined the Society of Methodists, 1735; ordained priest, 1739; travelled widely as a preacher in Great Britain and Ireland, and made five missionary voyages to North America; founded the sect of Calvinistic Methodists, 1743; chaplain to Lady Huntingdon, 1748; d. at Newburyport, Massachusetts, 1770.

Bust, three-quarters to r.; white wig; clean-shaven face; square bands; black gown; warm grey background; painted in an oval spandrel. Canvas, 29 × 24 in.

Given to the College by William Henry Wills, Baron Winterstoke, about 1895.

Lent by *Painter*

79 CHARLES SOMERSET, DUKE OF BEAUFORT.

ORIEL COLLEGE. **Andrea Soldi.**

B. 1709; son of Henry second Duke of Beaufort and Lady Rachel Noel co-heiress of Wriothesley Noel Earl of Gainsborough; entered University College, 1725; D.C.L., 1736; succeeded as fourth Duke, 1745; d. 1756.

Whole length, standing facing the spectator, the head turned slightly to l.; white periwig falling over shoulders; clean-shaven face; lace cravat and ruffles; crimson velvet and ermine Peer's robes over cloth of gold clothes; his l. hand rests on his hip, his r. points towards the l.; behind to l. a negro page holding coronet; architectural and curtain background, landscape through opening to l.; signed and dated A^ SOLDI, PINXIT A° 1748. Canvas, 94 x 57½ in.

80 THOMAS ROWNEY THE YOUNGER.

CITY OF OXFORD. **Adrien Carpentier.**

B. 1693 (?); entered St. John's College, 1709; succeeded his father, Thomas Rowney the elder, who represented the City in two Parliaments, as M.P. for the City of Oxford, 1722, and sat for it in six Parliaments; d. 1759.

Three-quarters length, standing three-quarters to l.; white periwig falling to shoulders; clean-shaven face; white cravat and ruffles; grey coat; blue waistcoat embroidered with gold; his r. hand thrust into the breast, his l. gloved and holding glove hangs by his side; three-cornered hat under his l. arm; blue sky and landscape background, distant view of mansion to l., tree trunk, with shield of arms above to r.; signed and dated A: CARPENTIER. P: A° 1745. Canvas, 49 x 39½ in.

81 GEORGE GRENVILLE.

GOVERNING BODY OF CHRIST CHURCH. **William Hoare.**

B. 1712; educated at Christ Church; M.P. for Buckingham, 1741; attached himself to Pitt; Treasurer of the Navy, 1754, and first Lord of the Admiralty, 1762; first Lord of the Treasury and Chancellor of the Exchequer, 1763-65; during his ministry the Stamp Act became law; 'confessedly

EDWARD YOUNG

No. 77

GEORGE WHITEFIELD

No. 78

THOMAS ROWNEY THE YOUNGER

No. 80

GEORGE GRENVILLE

No. 81

Lent by *Painter*

far the ablest man of business in the House of Commons, and, though not popular, of great authority there from his spirit, knowledge, and gravity of character' [Walpole]; d. 1770.

Three-quarters length, seated slightly to l., the head turned towards the spectator; white periwig falling down back; clean-shaven face; lace cravat and ruffles; black and gold chancellor's robes over rust-red clothes; his l. hand rests on the arm of his chair, his r. in his lap, holds a folded paper inscribed ANNO DECIMO GEORGIE TERTIE AN ACT TO REGULATE THE TRIALS OF CONTROVERTED ELECTIONS OR RETURNS OF MEMBERS TO SERVE IN PARLIAMENT; architectural background, bookcase, pigeon-holes with papers, and green curtain to l. Canvas, 49¼ × 39 in.

Engraved by James Watson and by R. Houston.

82 THE WIGHTWICK OR RUDGE FAMILY.

PEMBROKE COLLEGE. **Charles Philips.**

Believed to represent six descendants of one of the Founders of the College.

Six whole-length figures, assembled in a room with grey panelled walls; in the centre of the background is a chimney-piece surmounted by the portrait of a gentleman dressed in brown; to l. a door opening into a library. On the extreme l. a gentleman, standing; he is dressed in a blue velvet coat and white waistcoat; his r. hand clasps that of a lady, standing facing him dressed in golden brown; in the middle of the picture a lady standing, dressed in pink, hands a book to another standing facing her, dressed in blue; to r. two older ladies, one dressed in greenish yellow, the other in white, are seated at a table upon which is a piece of embroidery; all the ladies wear white caps, neckerchiefs, and aprons; signed and dated c. PHILIPS PINXIT 1730. Canvas, 31 × 39 in.

Bequeathed to the College by Francis Wightwick, 1783.

83 AN ASSEMBLY OF ARTISTS.

CURATORS OF THE UNIVERSITY GALLERIES. **William Hogarth.**

MICHAEL DAHL, b. at Stockholm, 1656; portrait painter; settled in London, 1688; d. there, 1743.

Lent by *Painter*

HAMILTON, perhaps GAVIN HAMILTON, b. at Lanark, 1730; history and portrait painter; spent most of his life in Rome organizing excavations and dealing in ancient marbles; is said to have visited London between 1752 and 1755, and to have sat upon a Council formed to consider the foundation of an Academy; d. 1797.

MARCELLUS LAROON, the younger, b. in London (?), 1679; painter of small portrait groups; d. 1772.

GIBBONS. The only known English artist of this name is GRINLING GIBBONS, b. at Rotterdam, 1648; settled in London before 1671; sculptor, best known by his decorative carvings in wood; d. in London, 1720.

JOHN MICHAEL RYSBRACK, b. at Antwerp (?), 1693; sculptor; settled in London, 1720; d. there, 1770.

JOHN VANDERBANK, b. in England, 1694 (?); portrait painter; d. in London, 1739.

WILLIAM KENT, b. 1685; architect and decorative painter; d. in London, 1748.

CHARLES BRIDGMAN; landscape gardener; d. 1738.

The foregoing are identified by numbers over the heads of the figures referring to a list inscribed in the top left-hand corner of the picture; the remaining seven figures are unnamed.

Fifteen whole-length figures grouped round a table in a room with warm grey panelled walls; in the middle of the background is a chimney-piece, surmounted by a picture of a landscape with a man fishing, on either side of which is a statuette; to l. a looking-glass between two windows, and a bust on a low pedestal; to r. above, a dark green curtain. Dahl is seated on the l., dressed in black and holding a porte-crayon in his r. hand; leaning on the back of his chair is Hamilton, in blue; the head of Laroon turned three-quarters to r. is seen directly under the statuette to l.; next to him stands Gibbons wearing rust-red coat, his l. hand thrust into the breast, his r. pointing to a paper on the table; Rysbrack in buff, and Vanderbank in black, his r. hand resting on the table, are seated next to one another in the middle of the picture; Kent stands in profile to l. beneath the statuette to r.;

No. 69 GEORGE STONE

No. 83 AN ASSEMBLY OF ARTISTS

Lent by *Painter*

behind his back is Bridgman in black, his head turned slightly to r. and looking down; all have clean-shaven faces; Laroon and Kent dark hair, the rest white periwigs. Canvas, 23¼ × 28½ in.

Nichols, *Anecdotes of Hogarth*, p. 376, says that this picture represents a Society of Artists which existed about 1730.

Bequeathed to the University by Chambers Hall, 1855.

84 ROBERT HENLEY, EARL OF NORTHINGTON.

All Souls College. **Thomas Hudson.**

B. 1708 (?); entered St. John's College, 1724; Fellow of All Souls College, 1729; M.A., 1733; M.P. for Bath, 1747–57; Attorney-General, 1756; Lord Keeper, being the last to hold that office, and Speaker of the House of Lords, 1757; created a Baron, 1760; Lord Chancellor, 1761; created an Earl, 1764; d. 1772.

Three-quarters length, seated three-quarters to l.; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over black dress; his r. hand holds Chancellor's purse upright on his knee, his l. rests on the arm of his chair; dark background; inscribed with name and titles of subject. Canvas, 49 × 39½ in.

Exhibited at the Society of Artists of Great Britain, 1761.

Engraved by J. M°Ardell.

85 RICHARD TREVOR.

Dean of Christ Church. Attributed to **Thomas Hudson.**

B. 1707; entered Queen's College, 1724; Fellow of All Souls College, 1727; Canon of Christ Church, 1735; D.C.L., Queen's College, 1736; Bishop of St. David's, 1744, of Durham, 1752; d. 1771.

Three-quarters length, seated three-quarters to l.; white wig; clean-shaven face; square bands; white rochet; black chimere and scarf; his r. hand holds his square cap, his l. rests on the arm of his chair; architectural and curtain background. Canvas, 49 × 39 in.

On the frame is an inscription giving the name and title of the subject, and the date 1756 AET. 49.

Lent by *Painter*

86 JOHN CARNE.

TRINITY COLLEGE (THE PRESIDENT). **George Huddesford.**

B. 1724 (?); entered Hertford College, 1740; B.A., Trinity College, 1744; D.D., 1760; d. 1774.

Half length, slightly to r.; white bushy wig; clean-shaven face; square bands; black gown and cassock; his r. hand held before him; dark greenish-grey background. Canvas, 23½ × 19¾ in.

Inscribed on the back with the name of the subject and signature of the painter G. HUDDESFORD PINX. 1774.

87 JOHN TOTTIE (?).

REGIUS PROFESSOR OF ECCLESIASTICAL HISTORY. **Robert Edge Pine.**

B. 1705 (?); entered Worcester College, 1721; B.A., Queen's College, 1725; M.A. and Fellow of Worcester College, 1727; Archdeacon of Worcester, 1742; Rector of St. Martin's, Worcester, 1751; D.D. and Canon of Christ Church, 1760; d. 1774.

Bust to l., the head turned three-quarters towards the spectator; white bushy wig; clean-shaven face; square bands; black and scarlet D.D. gown; black scarf; warm grey background; signed and dated R. E. PINE, BATH 1783. Canvas, 26½ × 21½ in.

88 WILLIAM HAYES.

CURATORS OF THE SCHOOLS. **John Cornish.**

B. 1706; Organist of Worcester Cathedral, 1731, of Magdalen College, 1734; Professor of Music, 1742; D.Mus., 1749; d. 1777.

Half length, three-quarters to r.; white bushy wig; clean-shaven face; square bands; lace ruffles; white and scarlet D.Mus. robes over black dress; his r. hand thrust into the breast of his coat; dark background. Canvas, 29 × 24 in.

Given to the Music School by Philip Hayes, son of the subject, before 1795.

Engraved by T. Park, 1787.

Lent by *Painter*

89 WILLIAM GOWER.

WORCESTER COLLEGE (THE PROVOST).

B. 1702 (?); entered Worcester College, 1715; B.A., 1719; Provost, 1736; D.D., 1739; d. 1777.

Bust, three-quarters to l., the head turned towards the spectator; white wig falling to neck; clean-shaven face; square bands; black gown and cassock; warm grey background. Canvas, 29½ × 24 in.

90 JAMES HARRIS.

WADHAM COLLEGE.

B. 1709; educated at Wadham College; published *Hermes, or a Philosophical Inquiry concerning Universal Grammar*, 1751; M.P. for Christchurch, 1761; a lord of the Treasury, 1763-5; 'a sound sullen scholar; a prig, and a bad prig' [Johnson]; 'one of those wiseacres whom such wiseacres as himself cried up for profound; but he was more like the scum at the top of a well' [Walpole]; d. 1780.

Three-quarters length, seated in profile to r.; white wig tied with bag; clean-shaven face; white cravat and ruffles; black clothes; both his hands rest on the arms of his chair; table with books to r.; architectural and curtain background. Canvas, 49½ × 39½ in.

A similar picture is in the National Portrait Gallery, where it is attributed to George Romney. These pictures have also been attributed to Sir Joshua Reynolds. There is no external evidence for either ascription.

91 GEORGE MASON.

CURATORS OF THE BODLEIAN LIBRARY. **Tilly Kettle.**

B. 1731 (?); educated at St. John's College, Cambridge; D.D., New College, and Bishop of Sodor and Man, 1780; d. 1783.

Three-quarters length, seated three-quarters to r.; white bushy wig; clean-shaven face; square bands; white rochet; black chimere; both hands held before him, his r. elbow resting beside some books on a table to l.; architectural background; signed and dated T. KETTLE, PINXIT, 1780. Canvas, 49 × 39½ in.

Exhibited at the Royal Academy, 1781.

Engraved by W. Dickinson, 1783.

Lent by *Painter*

92 CHARLES BUTLER, EARL OF ARRAN.

CURATORS OF THE BODLEIAN LIBRARY. **Sir James Thornhill.**

B. 1671; second son of Thomas, Earl of Ossory; created Baron Butler in the English, and Earl of Arran in the Irish peerage, 1693; held posts about the courts of King William III and Queen Anne; Chancellor of the University, 1715; 'an inoffensive old man, the last male of the illustrious house of Ormond; much respected by the Jacobites, who had scarce any partizans left in whom they might venerate even a noble name' [Walpole]; d. 1759.

Whole length, standing facing the spectator, the head turned three-quarters to r.; white periwig falling to shoulders; clean-shaven face; lace cravat and ruffles; scarlet and ermine Peer's robes over cloth of gold coat; his l. hand on his hip, his r. points to his patent of election as Chancellor of the University which lies beside two volumes inscribed STATUTES OF THE UNIVERSITY upon a pedestal to l.; architectural background, view of the Sheldonian Theatre through opening to l.; signed and dated I. THORNHILL EQ^{R}. FT. 1727. Canvas, 91 × 56 in.

93 ARTHUR ONSLOW.

WADHAM COLLEGE. **Hans Hysing.**

B. 1691; entered Wadham College, 1708; a whig; M.P. for Guildford, 1720; Speaker of the House of Commons, 1728–61; Treasurer of the Navy, 1734–42; 'master of an honesty, which though it would bend very much upon most occasions, especially when its warping would prop his reputation, was tough and steady when pushed to an extremity; too pompous to be loved though too ridiculous to be hated; had too much dignity in his appearance not to be admired' [Walpole]; d. 1768.

Three-quarters length, standing facing the spectator, the head turned three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; lace cravat and ruffles; black and gold Speaker's robes over grey clothes; his r. hand holds a roll of papers before him, his l., gloved and holding glove, rests beside the mace on a table to r.; dark architectural background. Canvas, 49 × 39 in.

Engraved by J. Faber, the younger, with the date 1728.

No. 79 CHARLES SOMERSET, DUKE OF BEAUFORT

No. 92 CHARLES BUTLER, EARL OF ARRAN

Lent by *Painter*

94 THOMAS WILSON.

ORIEL COLLEGE.

B. 1703; educated at Christ Church; M.A., 1727; D.D., 1739; Rector of St. Stephen's, Walbrook, 1737; Prebendary of Westminster, 1743; Rector of St. Margaret's, Westminster, 1753; a follower of John Wilkes; d. 1784.

Three-quarters length, seated three-quarters to l., the head turned slightly to r.; white bushy wig; clean-shaven face; square bands; scarlet and black D.D. gown over black cassock; his l. hand rests on the arm of his chair, his r. points to a paper, inscribed MAGNA CHARTA, BILL OF RIGHTS, which lies beside a silver box, inscribed FREEDOM OF LONDON, on a table to r.; dark architectural background, distant view of the Sheldonian Theatre through opening to l. Canvas, 49½ × 39½ in.

95 THOMAS FERMOR, EARL OF POMFRET, AND HENRIETTA LOUISA JEFFREYS, COUNTESS OF POMFRET.

CURATORS OF THE UNIVERSITY GALLERIES. Thomas Bardwell.

THOMAS, EARL OF POMFRET, b. 1698, succeeded as second Baron Leominster, 1711; created an Earl, 1721; Knight of the Order of the Bath, 1725; Master of the Horse to Queen Caroline, 1727–37; Ranger of St. James's and Hyde Parks, 1751; d. 1753.

HENRIETTA, COUNTESS OF POMFRET, b. 1703; daughter and heiress of John, second Baron Jeffreys; m. 1720, Thomas, Earl of Pomfret; travelled in Italy and posed as a learned lady; after the death of her husband bought from her son the Arundelian statues, which had been acquired by her father-in-law, and presented them to the University, 1755; attended the Act 'to receive adoration and to hear herself called Minerva; the public orator had prepared an encomium on her beauty, but being struck with her appearance, had enough presence of mind to whisk his compliments to the beauties of her mind' [Walpole]; a constant subject of Walpole's satire; d. 1761.

Whole-length figures, Lord Pomfret on the r. standing nearly

Lent by *Painter*

in profile to l., his head turned three-quarters towards the spectator; he is clean-shaven and wears white periwig falling down back; lace cravat and ruffles; scarlet and ermine Peer's robes, with collar of the Order of the Bath, over cloth of gold coat; his l. hand holds a fold of his robe, his r., holding a folded document, is extended towards the Countess, who stands on the l., facing the spectator, her head turned slightly to l.; she has dark hair dressed with jewels, and wears low-necked red velvet gown and robes lined with ermine over white satin petticoat laced with gold; her l. hand at her side, her r. extended to take the document from Lord Pomfret; warm grey background, green curtain to l.; inscribed with the names of the subjects and signature of the painter T. BARDWELL F. Canvas, 85 × 49 in. (arched top).

Given to the University by the Countess herself, 1759; from the style of the frame may be presumed to have been brought from her house in Arlington Street, the Gothic decorations of which were famous in their day.

96 BERNARD GATES.

CURATORS OF THE SCHOOLS. Attributed to **John Russell.**

B. 1685 (?); Chorister of the Chapel Royal, 1702; Gentleman, 1708; Master of the Choristers; produced Handel's *Esther*, 1732; 'Tuner of the Regals' at Court; d. 1773.

Half length, three-quarters to r.; grey periwig falling down back; clean-shaven face; white cravat and ruffles; brown coat and waistcoat laced with gold; his r. hand held before him; warm grey background. Canvas, 29½ × 24½ in.

Given to the Music School by Thomas Saunders Dupuis, between 1784 and 1795.

Engraved 1784.

97 WILLIAM PITT, EARL OF CHATHAM.

TRINITY COLLEGE. **William Hoare.**

B. 1708; educated at Eton and Trinity College; M.P. for Old Sarum, 1735 and 1741; Prime Minister, 1756–61, again in 1766 with intervals of illness until 1768; created Earl of Chatham, 1766; d. 1778.

JOHN TOTTIE (?)

No. 87

ARTHUR ONSLOW

No. 93

DAVID GARRICK

No. 98

HENRY LUSHINGTON

No. 100

Lent by *Painter*

Bust, three-quarters to l.; white wig falling down back; clean-shaven face; white neckcloth; rust-red coat and waistcoat; three-cornered hat under his l. arm; warm grey background; painted in an oval spandrel. Canvas, 29 × 24 in.

Resembling, but not quite exactly, the head in the three-quarters length picture in the National Portrait Gallery.

Given to the College by Henry Kett, d. 1825.

98 DAVID GARRICK.

CURATORS OF THE UNIVERSITY GALLERIES. **Pompeo Battoni.**

B. 1717; a pupil of Dr. Johnson and came to London with him, 1737; produced *Lethe*, 1740; made his first appearance on the stage, at Ipswich, 1741; became famous in *Richard III*, at Goodman's Fields Theatre, 1741; travelled in France and Italy, 1763–4; 'no man's face had more wear and tear' [Johnson]; d. 1779.

Half length, three-quarters to l.; grey wig; clean-shaven face; lace cravat and ruffles; greyish-purple velvet coat and waistcoat; his r. hand holds a volume of Terence, open at a page showing illustrations of the masks for the *Andria*, on a table to l.; dark background; inscribed with the name of the subject and GIVEN AT ROME, 1764. Canvas, 28½ × 24 in.

99 DAVID GARRICK.

CHRIST CHURCH (SENIOR COMMON ROOM). **Robert Edge Pine.**

Half length, slightly to l., the head turned towards the spectator; white wig; clean-shaven face; white ruffles; grey coat open showing white shirt at throat; his r. hand holds a book with a light blue cover, an open page of which is inscribed MACBETH; dark background, crimson curtain to l. Canvas, 30 × 23½ in.

Bequeathed to the Common Room by William Scoltock, 1886.

A somewhat similar picture, but showing more of the figure and differing in details of the costume and in the position of the hands, both of which are seen, is in the National Portrait Gallery.

Engraved by William Dickinson, 1776.

Lent by *Painter*

100 HENRY LUSHINGTON.

WADHAM COLLEGE. **John Hamilton Mortimer.**

B. 1709 (?); entered Wadham College, 1725; B.A., 1729; D.D., 1765; Vicar of Eastbourne, 1735–79; d. 1779.

Bust, facing the spectator, the head turned three-quarters to r.; white bushy wig; clean-shaven face; square bands; black and scarlet D.D. gown; warm grey background; painted in an oval spandrel; signed and dated J.H.M. (monogram) 1777. Canvas, 29½ × 24½ in.

101 UNKNOWN MAN.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

Bust, almost in profile to r.; white wig tied with black bag; clean-shaven face; white neckcloth and shirt frill; buff coat; clouded sky background. Pastel on paper, 12 × 10 in. (oval).

Inscribed on the back JUNE 5TH, 1779, 2. DOZ. NO. 24.

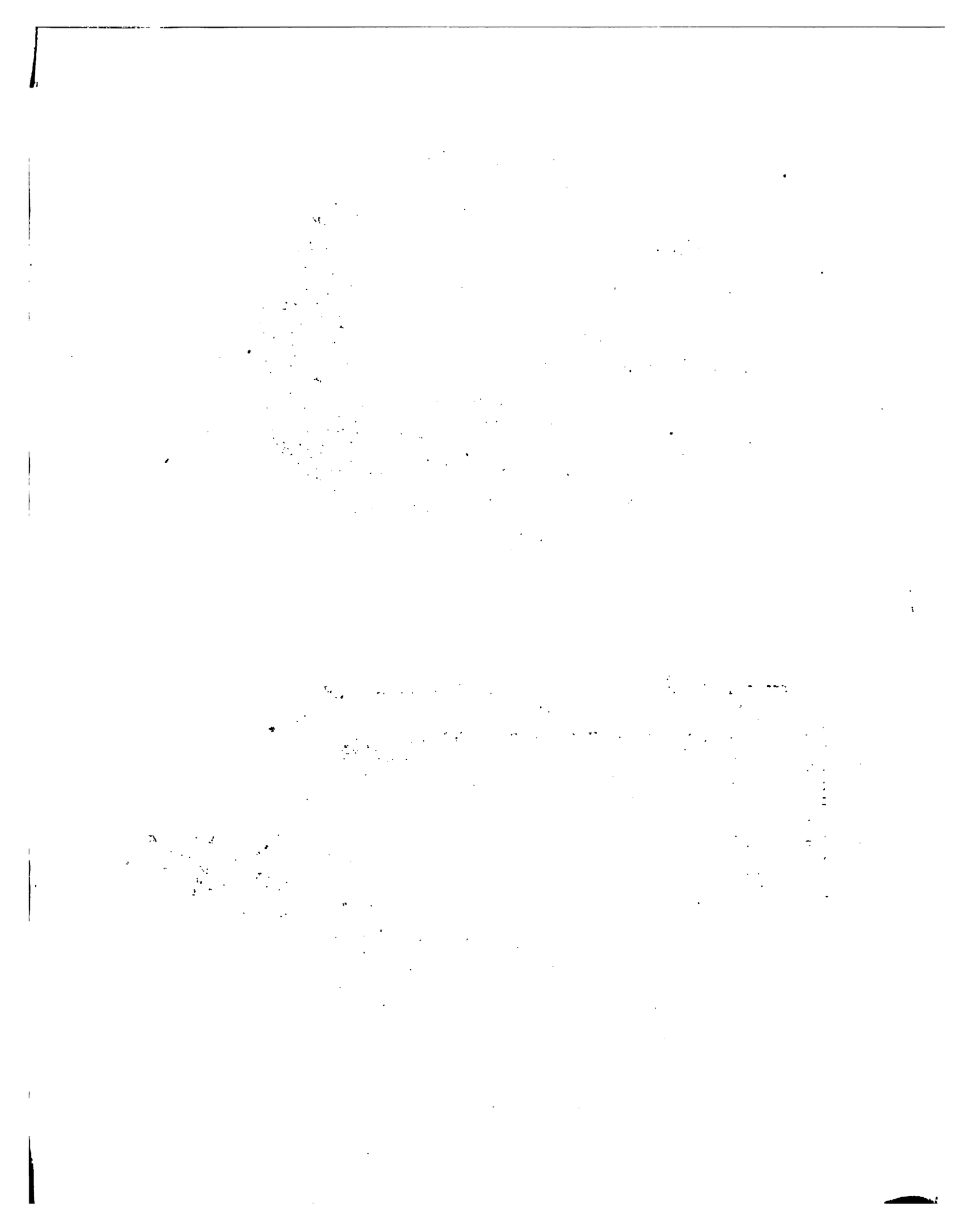
Probably the portrait of Walter Ruding (see No. 117).

102 SIR WILLIAM BLACKSTONE.

CURATORS OF THE BODLEIAN LIBRARY. Copy from **Thomas Gainsborough.**

B. 1723; entered Pembroke College, 1738; Fellow of All Souls College, 1744; Professor of English Law, being the first to occupy the chair, 1758–66; entered Parliament as member for Hindon, 1761; published his edition of *Magna Charta*, 1758, the *Commentaries on the Laws of England*, 1765–9; Principal of New Inn Hall, 1761; Justice of Common Pleas, 1770; 'composed his *Commentaries* with a bottle of port before him; and found his mind invigorated and supported in the fatigue of his great work, by a temperate use of it' [Boswell]; d. 1780.

Half length, three-quarters to l.; white full-bottomed wig; clean-shaven face; square bands; scarlet and miniver Judge's robes; his r. hand holds a folded charter to which is attached the great seal of King John; dark background. Canvas, 29½ × 24½ in.



THOMAS FERMOR, EARL OF POMFRET, AND
HENRIETTA LOUISA JEFFREYS, COUNTESS OF POMFRET

No. 95

WALTER RUDING (?)

No. 101

Lent by *Painter*

Copy by Thomas Rising, signed and dated 1808, from the picture engraved by J. Hall, with the date 1774, in the possession of Mr. George Salting.

103 SIR WILLIAM BLACKSTONE.

CURATORS OF THE BODLEIAN LIBRARY. **Tilly Kettle.**

Three-quarters length, standing slightly to r., the head turned three-quarters to r.; white bushy wig; clean-shaven face; lace cravat and ruffles; scarlet and rose-coloured D.C.L. gown over black velvet clothes; his r. hand rests on his hip, his l. upon a volume, inscribed THE GREAT CHARTER, which lies with other books on a pedestal to l.; architectural background, purple curtain to l., sky through opening to r.; inscribed with the name and titles of subject and signature of painter T. KETTLE PINXIT. Canvas, 49½ × 39 in.

Given to the University by the Vinerian Professor and Scholars, 1781.

104 BENJAMIN BUCKLER.

ALL SOULS COLLEGE (THE WARDEN). **Thomas Gainsborough.**

B. 1718; educated at Oriel College; B.A., 1736; Fellow of All Souls College, 1739; D.D., 1759; Vicar of Cumnor, 1755; Keeper of the University's Archives, 1777; d. 1780.

Half length, three-quarters to l.; white bushy wig; clean-shaven face; white neckcloth; black coat and waistcoat; his r. hand holds a closed book; dark background; painted in an oval spandrel. Canvas, 29½ × 24½ in.

105 KARL FRIEDRICH ABEL.

CURATORS OF THE SCHOOLS.

B. 1725; a member of the King of Saxony's band, 1748; came to England, 1759; travelled in England and upon the Continent giving concerts; a celebrated performer on the Viol'-da-gamba; 'had a hand which no difficulties could embarrass, a taste so correct and delicate as never to let a single note escape him without meaning; the umpire in all musical controversy' [Burney]; d. in London, 1787.

Lent by *Painter*

Half length, three-quarters to l.; white wig; clean-shaven face; white cravat; reddish-brown coat and waistcoat braided with gold; table with papers and writing materials to l.; dark background. Canvas, 29½ × 24½ in.

Gutch says that this picture is the work of an artist named Teeds.

Given to the Music School by Philip Hayes, before 1795.

106 ROBERT LOWTH.

New College. **Robert Edge Pine.**

B. 1710; entered New College, 1729; B.A. and Fellow, 1733; Professor of Poetry, 1741–50; D.D. and published *Lectures on Hebrew Poetry*, 1753; Prebendary of Durham, 1755; Bishop of Oxford, 1766, of London, 1777; d. 1787.

Three-quarters length, seated three-quarters to l.; white bushy wig; clean-shaven face; square hands; white rochet; black chimere; his l. hand rests on the arm of his chair, his r. held before him; a Hebrew Bible lying open upon other books on a table to l.; dark architectural background. Canvas, 49 × 39 in.

Engraved by J. K. Sherwin, 1777.

107 BENJAMIN KENNICOTT.

Exeter College.

B. 1718; servitor at Wadham College, 1744; B.A. and Fellow of Exeter College, 1747; M.A., 1750; D.D., 1761; Radcliffe Librarian, 1767; Canon of Christ Church, 1770; published his edition of the Old Testament in Hebrew, 1776–80: d. 1783.

Bust, three-quarters to r.; white bushy wig; clean-shaven face; square bands; black gown and scarf; brown background; painted in an oval spandrel. Canvas, 29 × 24 in.

108 SAMUEL JOHNSON.

Trinity College. Attributed to **Frances Reynolds.**

B. 1709; entered Pembroke College, 1728; published *London*, 1738; the *Rambler*, 1750–2; *Dictionary of the English Language*, 1755; M.A., 1755; LL.D., 1775; visited Oxford, 1754, 1776, 1782 and 1784; d. 1784.

Lent by *Painter*

Bust, facing the spectator, the head turned three-quarters to l.; white wig; clean-shaven face; white neckcloth; brown coat and waistcoat; dark clouded background. Canvas, 25 × 21½ in. (arched top).

Possibly the portrait painted in 1783 by Miss Frances Reynolds, sister of Sir Joshua, which is said to have been an oil-painting of the dimensions of the present picture.

Given to the College by Robinson Duckworth, 1865.

109 THOMAS PARDO.

JESUS COLLEGE.

B. 1687 (?); entered Jesus College, 1704; B.A., 1708; Fellow, 1711; D.D. and Principal, 1727; Canon of St. David's, 1723, Chancellor, 1749–53; d. 1763.

Bust, three-quarters to l.; white wig; clean-shaven face; square bands; black gown; warm grey background; painted in an oval spandrel. Canvas, 29½ × 24 in.

110 UNKNOWN MAN.

TRINITY COLLEGE (THE PRESIDENT).

Half length, slightly to l.; white periwig falling to shoulders; clean-shaven face; lace cravat and ruffles; crimson coat embroidered with gold; crimson drapery over his l. shoulder; his l. hand holds a roll of maps on a table before him; dark background; painted in an oval spandrel. Canvas, 34 × 28½ in.

111 UNKNOWN MAN.

ST. JOHN'S COLLEGE.

Half length, three-quarters to l.; white wig; clean-shaven face; square bands; white ruffles; black gown over buff coat; warm grey background. Canvas, 29 × 24 in.

112 UNKNOWN MAN.

WORCESTER COLLEGE.

Bust, three-quarters to r.; dark grey periwig falling to shoulders; clean-shaven face; square bands; black cassock, gown, and scarf; warm grey background; painted in an oval spandrel. Canvas, 29 × 24½ in.

Lent by *Painter*

113 JOHN HENDERSON,

PEMBROKE COLLEGE. William Palmer.

B. 1757; a precocious scholar; taught Greek and Latin at Trefecca, in Brecknockshire, at twelve years old; entered Pembroke College, 1781; B.A., 1786; one of Dr. Johnson's circle during his visit to Oxford, 1784, when Boswell 'sauntered' with him 'in the venerable walks of Merton College, and found him a very learned and pious man; celebrated for his wonderful acquirements in alchymy, judicial astrology, and other abstruse and curious learning'; d. 1788.

Three-quarters length, seated in profile to r., the head turned three-quarters towards the spectator; fair hair falling to neck; youthful face; blue coat; black waistcoat, open over white frilled shirt at breast; his r. hand, holding a pen, rests on his knee, his l. holds a volume inscribed scorus, which lies with writing materials on a desk to r.; bookcase in background. Canvas, 35¾ × 30 in.

Painted for Hannah More, bequeathed by her to Joseph Cottle, by him to the College, 1853.

The head engraved as a frontispiece to Cottle's *Malvern Hills*, 1829.

114 WILLIAM ADAMS.

PEMBROKE COLLEGE. Copy from John Opie.

B. 1706; entered Pembroke College, 1719; Fellow, 1727; D.D., 1756; Master, 1775; a junior Fellow of the College when Dr. Johnson entered it, he became his firm friend; entertained him when visiting Oxford in 1784.

Half length, facing the spectator; white bushy wig; clean-shaven face; black dress; his r. hand at his side; curtain background, bookcase to l. Canvas, 29½ × 24½ in.

Copied from the picture in the possession of Mr. F. A. Hyett of Painswick House, Gloucestershire.

Given to the College by Frederick Barlow de Sausmarez, 1889.

Lent by *Painter*

115 JOHN JAMES.

QUEEN'S COLLEGE. **Daniel Gardner.**

B. 1729; entered Queen's College as batler, 1745; M.A., 1755; D.D., 1782; Head Master of St. Bees School, 1755–71; d. 1785.

Three-quarters length, seated slightly to r.; white bushy wig; clean-shaven face; square bands; black gown and cassock; both hands, his l. holding a book, lie in his lap; architectural and curtain background. Body colours on paper, 21 × 17½ in. (oval).

Given to the College by J. E. Covan, 1892.

116 THOMAS SAINSBURY.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1736 (?); entered Merton College, 1754; B.A., 1758; D.D., 1778; Vicar of Ponteland, Northumberland, 1779; d. 1787.

Bust, almost in profile to l.; powdered hair; clean-shaven face; white neckcloth; black gown and cassock; clouded grey background. Pastel on paper, 12 × 9¾ in. (oval).

Inscribed on the back with the name of the subject.

117 WALTER RUDING.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1717 (?); entered Merton College, 1734; B.A., 1738; M.D., 1748; d. 1789.

Bust, almost in profile to r.; white wig in queue; clean-shaven face; white neckcloth; black gown over buff coat with silver buttons; clouded grey background. Pastel on paper, 11½ × 9¾ in. (oval).

Inscribed on the back with the name of the subject.

See No. 101.

Lent by *Painter*

118 JOHN OGLANDER.

NEW COLLEGE (THE WARDEN). **George Romney.**

B. 1737 (?); entered St. John's College, 1756; B.A. of New College, 1761; Warden, 1768; D.D., 1774; d. 1794.

Half length to l., the head turned three-quarters towards the spectator; white wig; clean-shaven face; square bands; black gown and scarf; his r. hand holding a pen rests on a paper to l.; warm grey clouded background. Canvas, 29 × 24 in.

Painted 1778. The payment of eighteen guineas for this picture is entered in the artist's accounts for 1778.

119 THOMAS WARTON.

TRINITY COLLEGE. **Sir Joshua Reynolds.**

B. 1728; entered Trinity College, 1744; B.A., 1747; Fellow, 1752; Professor of Poetry, 1756–67; Camden Professor of Ancient History and Poet Laureate, 1785; published *History of English Poetry*, 1774–81, biographies, translations and original verse; remarkable as a writer of sonnets; his beautiful ode *The First of April* is still remembered; 'the poetry historiographer looks unformed in his manners, and awkward in his gestures. He joined not one word in the general talk' [D'Arblay]; d. 1790.

Half length, seated slightly to l.; grey wig; clean-shaven face; white cravat and wrist-bands; dark grey coat and waistcoat; his l. hand rests on the arm of his chair; crimson curtain background. Canvas, 29½ × 24½ in.

Painted, and exhibited at the Royal Academy, 1784.

Bequeathed to the College by Thomas Penrose, 1851.

Engraved by C. H. Hodges, 1784.

120 HENRY BARTON.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1718 (?); entered Merton College, 1733; B.A., 1737; D.D. and Warden, 1759; d. 1790.

SIR WILLIAM BLACKSTONE

No. 103

THOMAS WARTON

No. 119

Lent by *Painter*

Bust, almost in profile to r.; white bushy wig; clean-shaven face; square bands; black gown and cassock; warm grey background. Pastel on paper, 12 × 9¾ in. (oval).

Inscribed on the back with the name of the subject.

121 HENRY BARTON.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

Bust, almost in profile to r.; white bushy wig; clean-shaven face; square bands; black gown and cassock; warm grey background. Pastel on paper, 8 × 6¼ in. (oval).

122 JOHN, VISCOUNT TRACY OF RATHCOOLE.

ALL SOULS COLLEGE (THE WARDEN). **Sir Thomas Lawrence.**

B. 1722; entered University College, 1741; B.A., 1745; M.A. of All Souls College, 1749; Warden, 1766; succeeded as seventh Viscount, 1792; d. 1793.

Half length, seated facing the spectator; white bushy wig; clean-shaven face; square bands; black gown, cassock, and scarf; his r. hand held before him; red curtain background. Canvas, 29 × 23½ in.

Engraved by C. Knight.

123 FLORA MACDONALD.

CURATORS OF THE BODLEIAN LIBRARY. **Allan Ramsay.**

B. 1722; daughter of Ranald Macdonald, a farmer of South Uist; assisted Prince Charles Edward Stuart in escaping to Skye, 1746; imprisoned in the Tower of London, but released, 1747; m. Allan Macdonald, 1750; 'a little woman, of a genteel appearance, and uncommonly mild and well bred' [Boswell]; d. 1790.

Half length, slightly to r.; dark hair dressed in curls with white rose; blue low-necked sleeveless bodice over white underdress; tartan scarf round shoulders; bunch of flowers at breast; her l. hand holds wreath of flowers; grey background; painted in an oval spandrel. Canvas, 29 × 24 in.

Engraved by J. McArdell.

Lent by *Painter*

124 JOHN WESLEY.

GOVERNING BODY OF CHRIST CHURCH. **George Romney.**

B. 1703; matriculated at Christ Church, 1720; ordained Deacon, 1725; Fellow of Lincoln College, 1726–51; leader of his brother Charles Wesley's 'Methodist Society' in Oxford, 1729; made a missionary voyage to America, 1735–8; preached University sermons, 1741 and 1744; held the first Methodist Conference, in London, 1744; 'a lean elderly man, fresh-coloured, his hair smoothly combed; but with a *soupçon* of curl at the ends. Wondrous clean, but as evidently an actor as Garrick' [Walpole]; d. 1791.

Bust, three-quarters to r.; white hair falling to neck; clean-shaven face; square bands; black dress edged with brown fur; reddish brown background. Canvas, 30 × 24 in.

Believed to be one of two contemporary repetitions, differing from it in having the dress trimmed with fur, of the original picture painted, Dec. 1788—Jan. 1789, for Mrs. Tighe, engraved by J. Spilsbury, 1789, and now in the possession of Mr. Walter R. Cassels.

Bought by subscription of members of the House, 1892.

125 JOHN WESLEY.

LINCOLN COLLEGE.

Half length, standing slightly to r.; brown hair falling to shoulders; clean-shaven face; square bands; black gown and cassock; both his hands rest on a book standing beside another book on a table before him; curtain background, bookcase to r. Canvas, 33½ × 26½ in.

126 SIR JOHN HAWKINS.

CURATORS OF THE SCHOOLS. **James Roberts.**

B. 1719; a Middlesex magistrate; knighted 1772; executor of the will of Dr. Johnson, whose life he published together with an edition of his works, 1787–9; published his *General History of Music*, 1776; 'a matter-of-fact man so exceedingly

No. 124 JOHN WESLEY

No. 133 RICHARD ROBINSON, BARON ROKEBY

Lent by *Painter*

religious and grave as to abhor mirth, except it is printed in the old black letter' [Walpole]; 'a most unclubable man' [Johnson]; d. 1789.

Half length, seated slightly to r.; white wig; clean-shaven face; lace cravat and ruffles; crimson velvet coat and waistcoat; his l. hand holds a book in his lap; table with inkstand to r.; green curtain background; bookcase, with books lettered HISTORY OF MUSIC, to r.; inscribed with name of subject and date 1786. Canvas, 29 × 24¼ in.

Given to the Music School by the painter, before 1795.

127 FREDERICK NORTH, EARL OF GUILFORD.

CURATORS OF THE BODLEIAN LIBRARY. — Sir Nathaniel Dance Holland.

B. 1732; entered Trinity College, 1749; M.A., 1750; M.P. for Banbury, 1754; Chancellor of the Exchequer and Leader of the House of Commons, 1767; First Lord of the Treasury, 1770–82; K.G., 1772; Joint-secretary of State in the Coalition Ministry of 1783; succeeded as second Earl of Guilford, 1790; 'a statesman, who, in a long, a stormy, and at length an unfortunate administration, had many political opponents, almost without a personal enemy: who has retained, in his fall from power, many faithful and disinterested friends' [Gibbon]; d. 1792.

Three-quarters length, seated three-quarters to l.; white wig tied with black bag; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over rust-red clothes; ribbon of the Order of the Garter across breast; dark background; red curtain to r. Canvas, 48½ × 39 in.

A similar picture is in the possession of Lord North.

Engraved by T. Burke, 1775.

128 GEORGE HORNE.

MAGDALEN COLLEGE (THE PRESIDENT). — T. Olive.

B. 1730; educated at University College; B.A., 1749; Fellow of Magdalen College, 1750, President, 1768; Dean of Canter-

Lent by *Painter*

bury, 1781; Bishop of Norwich, 1790; published *Commentary on the Psalms*, 1771; d. 1792.

Half length, slightly to r., the head turned slightly to l.; white bushy wig; clean-shaven face; silver-rimmed spectacles; square bands; white rochet; black chimere; brown background. Canvas, 29½ × 18 in. (oval).

Engraved by J. Heath, 1793.

129 EDWARD GIBBON.

EARL OF SHEFFIELD. **Henry Walton.**

B. 1737; entered Magdalen College, April 3, 1752, leaving it after his conversion to the Roman Church, June 8, 1753; published *Essai sur l'Étude de la littérature*, 1761; M.P. for Liskeard, 1774–80, for Lymington, 1781–3; Commissioner of Trade and Plantations, 1779–82; published the *Decline and Fall of the Roman Empire*, 1776–88; 'a thin little figure, with a large head, disputing and urging, with the greatest ability [1753]; Mr. Gibbon became very fat and corpulent, but he had uncommonly small bones, and was very slightly made' [Sheffield]. 'His mouth, mellifluous as Plato's, was a round hole nearly in the centre of his visage' [Colman]; d. 1794.

Bust, three-quarters to l.; powdered hair; clean-shaven face; white cravat; buff coat and waistcoat, open over white shirt-frill at breast; warm grey background. Panel, 8¾ × 6¾ in. (oval).

In the possession of John, first Earl of Sheffield, before 1814.

'Painted by Mr. Warton, 1774, before [Gibbon] became very corpulent. It is by far the best likeness of him that exists' [Sheffield].

Engraved by J. Fittler, but with the bust and dress copied from the portrait by Reynolds (No 131).

130 EDWARD GIBBON.

EARL BEAUCHAMP. **George Romney.**

Three-quarters length, seated three-quarters to l., the head turned slightly towards the spectator; white wig; clean-shaven face; white cravat and ruffles; rose-coloured velvet

No. 129 EDWARD GIBBON

No. 131 EDWARD GIBBON

Lent by *Painter*

coat with high brown fur collar; grey breeches and stockings; his l. hand rests on his thigh, his r. points to three books inscribed ROMAN HISTORY which stand with writing materials on a table to l.; brown clouded background. Canvas, 49½ × 39 in.

Painted in London, January, 1783, for William Hayley, the poet, to whom it was given by the painter, June, 1787. Sold at Hayley's sale, 1821, to Captain Godfrey from whom it passed to William, second Earl Beauchamp.

'The countenance is delicately exact in resemblance and truth of character, but the subordinate parts are very far from being entitled to praise' [Hayley].

131 EDWARD GIBBON.

EARL OF ROSEBERY, K.G. **Sir Joshua Reynolds.**

Bust, facing the spectator, the head turned three-quarters to l.; white wig tied with black bag; clean-shaven face; lace cravat; scarlet coat and waistcoat edged with brown fur; dark background. Canvas, 29 × 24½ in.

Painted in 1779; exhibited at the Royal Academy, 1780; the payment of £35 15*s.* for this picture occurs in the painter's accounts for 1781. Taken by Gibbon to Lausanne, 1783, where 'he used to look at it as often as if it had been his mistress's' [C. J. Fox]; subsequently exchanged, 1790, with John Baker Holroyd, first Earl of Sheffield, for his own portrait, also by Reynolds; remained at Sheffield Place until it passed into the hands of the present owner, 1895.

'That wonderful portrait, in which, while the oddness and vulgarity of the features are refined away, the likeness is perfectly preserved' [Rogers].

Engraved by J. Hall, 1780.

132 EDWARD GIBBON (?).

BALLIOL COLLEGE. **Attributed to George Romney.**

Bust, slightly to l., the head turned three-quarters to r.; white wig; clean-shaven face; buff coat; white waistcoat embroidered with gold; dark background. Canvas, 29½ × 24 in.

Lent by *Painter*

Given to the College, before 1890, by Henry Willett, of Brighton, by whom it had been bought, before 1867, from John Southenden Burn (d. 1870) who had purchased it from Horatio Rodd (fl. c. 1859), into whose possession it is said to have passed from William Davies (d. 1820), of the firm of Cadell and Davies, who had acquired it from William Hayley, for whom it is supposed to have been painted. According to Sir George Scharf (*Athenaeum*, Nov. 17, 1894), the early part of this pedigree was invented by J. S. Burn, and the portrait was twice rejected as spurious by the Trustees of the National Portrait Gallery.

133 RICHARD ROBINSON, BARON ROKEBY.

GOVERNING BODY OF CHRIST CHURCH. **Sir Joshua Reynolds.**

B. 1709; educated at Christ Church; B.A., 1730; D.D., 1748; Prebendary of York, 1738; Bishop of Killala, 1752, of Leighlin and Ferns, 1759, of Kildare, 1761; Dean of Christ Church, Dublin, 1761; Archbishop of Armagh, 1765; first Prelate of the Order of St. Patrick; created Baron Rokeby, 1777; d. 1794.

Three-quarters length, seated in profile to r., in a brown arm-chair, the head turned slightly towards the spectator; white bushy wig; clean-shaven face; white rochet; black chimere; his r. hand turns the pages of a volume standing open beside other books on a table with a blue cover to r.; architectural background; inscribed J. REYNOLDS PINXIT. Canvas, 49 × 39 in.

The payment of £52 10*s*., most probably for this picture, occurs in the painter's accounts for 1763.

A similar picture, signed and dated 1765, is in the possession of the Archbishop of Armagh.

Engraved by R. Houston with the date 1764.

134 RICHARD ROBINSON, BARON ROKEBY.

DEAN OF CHRIST CHURCH. **Sir Joshua Reynolds.**

Three-quarters length, seated three-quarters to l. in a crimson armchair; white bushy wig; clean-shaven face; square bands; white rochet; black chimere and scarf; both his hands rest

GEORGE HENRY LEE, EARL OF LICHFIELD

No. 135

JOHN WILLS

No. 151

Lent by *Painter*

on the arms of his chair; dark architectural background, crimson curtain to r. Canvas, 50 x 39½ in.

Bequeathed to the Deanery by the Very Rev. Edmund Goodenough, 1845.

Lord Rokeby sat frequently to the painter; six portraits of him are enumerated by Messrs. Graves and Cronin in *The History of the Works of Sir Joshua Reynolds*. The latest, highly admired by contemporaries, represents the Archbishop in a hat and great-coat, and was exhibited in 1775.

135 GEORGE HENRY LEE, EARL OF LICHFIELD.

CURATORS OF THE BODLEIAN LIBRARY. **George Huddesford.**

B. 1718; M.A., St. John's College, 1737; M.P. for Oxfordshire, 1740 and 1741; succeeded as third earl, 1743; D.C.L. and Chancellor of the University, 1762; 'if he did not make the figure which his youth had promised, the Jacobites could not reproach him, as he had drowned his parts in the jovial promotion of their cause' [Walpole]; d. 1772.

Whole length, standing slightly to r.; dark brown hair in queue; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over rust-red dress; his l. hand rests upon his Peer's robes which lie with his coronet on a pedestal to r., his r. on his hip; architectural and green curtain background; signed and dated G. HUDDESFORD PINXIT 1777. Canvas, 93 x 57 in.

136 WILLIAM BOYCE.

CURATORS OF THE SCHOOLS. Attributed to **Thomas Hudson.**

B. 1710; Chorister of St. Paul's Cathedral; composer and joint-organist to the Chapel Royal, 1736; organist, 1758; D.Mus. Cambridge, and organist of All Hallows the Great and Less, 1749; produced *Solomon*, 1743; in the later years of his life when incapacitated by deafness from active work he edited the *Cathedral Music*; 'one of the most honest of our composers, and one of the few who neither pillage from Handel nor servilely imitate him' [Burney]; d. 1779.

Lent by *Painter*

Whole length, standing three-quarters to l.; white periwig falling down back; clean-shaven face; white cravat and ruffles; grey clothes, the waistcoat embroidered with gold; three-cornered hat under his l. arm; his l. hand points to an organ to l., his r. holds a volume inscribed SOLOMON SERENATA; dark architectural background; stained glass window to l. Canvas, 88 × 57 in.

Given to the Music School by Philip Hayes, before 1795.

137 JAMES BOULTER.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1765 (?); entered Merton College, 1788; B.A., 1788; M.A., 1795; d. 1795.

Bust, three-quarters to r.; powdered hair; clean-shaven face; white neckcloth; black gown over blue coat with brass buttons; buff waistcoat; bluish-grey clouded background. Pastel on paper, 11 × 8½ in. (oval).

Inscribed on the back with name of the subject and signature of the painter L. VASLET OF BATH FECIT OXON, 1790.

138 THOMAS FOTHERGILL.

QUEEN'S COLLEGE. **Edward Penny.**

B. 1716 (?); entered Queen's College, 1734; B.A., 1739; Fellow, 1751; D.D., 1762; Provost, 1767; Vice-Chancellor, 1772; Prebendary of Durham, 1775; d. 1796.

Half length, three-quarters to r., the head turned towards the spectator; white bushy wig; clean-shaven face; square bands; black and scarlet D.D. gown; his r. hand holds a book; warm grey background. Canvas, 29 × 26 in.

139 THOMAS STINTON.

EXETER COLLEGE.

B. 1747; entered Exeter College, 1765; Fellow, 1767; B.A., 1770; D.D. and Rector, 1785; Vicar of Great Carlton, Lincolnshire, 1776; Prebendary of St. Paul's, 1795; d. 1797.

Lent by *Painter*

143 JOSEPH WARTON.

CURATORS OF THE UNIVERSITY GALLERIES. **Sir Joshua Reynolds.**

B. 1722; brother of Thomas Warton (see No. 119); educated at Oriel College; B.A., 1744; D.D., 1768; Prebendary of St. Paul's, 1782, of Winchester, 1788; second master of Winchester, 1755, head master, 1766-93; published an edition of Pope's works, translations, and original poetry in which he appears as a forerunner of the naturalistic school; 'always called an enthusiast by Dr. Johnson, who would take off Dr. Warton with the strongest humour; describing the ecstasy with which he would seize upon the person nearest to him, to hug in his arms, lest his grasp should be eluded, while he displayed some picture, or some prospect; and indicated the particular point of view, or of design, that he wished should be noticed' [D'Arblay]; d. 1800.

Half length, slightly to l.; white bushy wig; clean-shaven face; square bands; black gown and cassock; his r. hand held before him; grey background. Canvas, 29 × 24¼ in.

Bequeathed to the University by the Rev. Thomas Penrose, 1851.

Engraved by J. R. Smith, 1777.

144 WELBORE ELLIS, BARON MENDIP.

GOVERNING BODY OF CHRIST CHURCH. **Thomas Gainsborough.**

B. 1713; student of Christ Church, 1732; B.A., 1736; D.C.L., 1773; entered Parliament as member for Cricklade, 1741; held various posts in the Government; Secretary of State at War, 1762-5; Treasurer of the Navy, 1777; Secretary of State for the Colonies, 1782; created Baron Mendip, 1794; 'in his figure, manner, and deportment the very essence of form, he regularly took his place on the Treasury Bench dressed in all points as if he had been going to the drawing-room at St. James's' [Wraxall]; 'so emptily important and distilling paragraphs of old news with such solemnity, that I did not know whether it was a man or the Utrecht Gazette. If Ellis had been a hermit he would have bowed to a cock-sparrow' [Walpole]; d. 1802.

SAMUEL JOHNSON

No. 108

JOHN OGLANDER

No. 118

JOSEPH WARTON

No. 143

WELBORE ELLIS, BARON MENDIP

No. 144

Lent by *Painter*

Three-quarters length, standing slightly to l.; white wig tied with black bag; clean-shaven face; lace cravat and ruffles; rust-red clothes; his r. hand thrust into the breast, his l. grasps the hilt of his sword; three-cornered hat under his l. arm; to l. a table with a green cover upon which is a folded paper inscribed THE R^t HON^ble WELLBORE ELLIS, HIS MAJESTY'S SECRETARY AT WAR, 1763. THE HUMBLE MEMORIAL OF . . .; dark brown background, green curtain to r. Canvas, 49 × 39 in.

145 SIR JAMES EYRE.

ST. JOHN'S COLLEGE. **Lemuel Francis Abbot.**

B. 1734; entered St. John's College, 1749; Recorder of London, 1763; knighted, 1772; President of Court of Exchequer, 1787; Chief Commissioner of the Great Seal, 1792–3; Chief Justice of Common Pleas, 1793; d. 1799.

Three-quarters length, seated slightly to l.; white full-bottomed wig; clean-shaven face; square bands; scarlet and miniver Judge's robes; collar of SS.; his r. hand on his thigh, his l. rests on a table to r. Canvas, 49 × 39½ in.

Engraved by Valentine Green, 1798.

146 SIR ROBERT CHAMBERS.

UNIVERSITY COLLEGE. **Robert Home.**

B. 1737; Exhibitioner of Lincoln College, 1758; Fellow of University College and M.A., 1761; Vinerian Professor of Law, 1762–77; Principal of New Inn Hall, 1766; Judge in the Supreme Court of Bengal, 1774; knighted, 1778; Chief Justice in Bengal, 1789–99; d. 1803.

Three-quarters length, seated facing the spectator, the head turned three-quarters to r.; white full-bottomed wig; square bands; scarlet and miniver Judge's robes; his l. hand holds his cap, his r. supports his head, the elbow resting on a table to l. upon which are writing materials and a letter addressed to the subject; architectural background, landscape through opening to r. Canvas, 49¾ × 39 in.

Engraved by G. Dawe as 'painted in Calcutta.'

HENRY SACHEVERELL

No. 28

ALEXANDER POPE

No. 47

Lent by *Painter*

r.; warm grey background, bust of Hippocrates on pedestal to r. Canvas, 49½ × 39½ in.

Painted for the subject.

Given to the University by John Smith, 1787.

A similar picture is in the National Portrait Gallery.

Engraved by G. Vertue, 1730.

27 WILLIAM GIBBONS.

St. John's College.

B. 1649; educated at St. John's College; B.A., 1672; M.D., 1683; Fellow of the College of Physicians, 1692; practised medicine in London; 'pretty old Dr. Gibbons, who did not receive fees with grief but with alacrity' [Nichols]; d. 1728.

Three-quarters length, standing three-quarters to r.; fair periwig falling over shoulders; clean-shaven face; square bands; white ruffles; scarlet M.D. gown over brown clothes; his l. hand held before him, his r. elbow rests on a pedestal to l., the hand at his side; dark background, curtain to l., bookcase to r. Canvas, 49 × 40½ in.

On the frame is an inscription recording the gift of the picture to the College by Ellis Gibbons, wife of the subject, 1729.

28 HENRY SACHEVERELL.

Magdalen College. Thomas Gibson.

B. 1674 (?); demy of Magdalen College, 1689; M.A., 1695; Fellow, 1701–13; D.D., 1708; impeached by the House of Commons, 1709, for a sermon which 'reflected upon the late happy Revolution and the Protestant succession'; became the object of immense popular enthusiasm; 'a man of much noise but little sincerity, of little or no learning [Hearne]; 'as tall as a maypole and as fine as an Archbishop [J. Wesley]; d. 1724.

Bust, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; square bands; black dress; dark background. Canvas, 28 × 23½ in.

Lent by *Painter*

Bequeathed to the College by William Clements, the son of the publisher of the works of Sacheverell, 1799.

Engraved by A. Johnston, and by P. Schenk 1710.

29 THOMAS TUDWAY.

CURATORS OF THE SCHOOLS.

B. 1645 (?); Chorister in the Chapel Royal; Tenor in the choir of St. George's, Windsor, 1664; organist of King's College, 1670–1726; D.Mus. and Professor of Music at Cambridge, 1705; Composer in ordinary to Queen Anne; made in MS. a valuable collection of ancient Church music for the Harleian Library; d. 1726.

Half length, three-quarters to r.; clean-shaven face; black cap trimmed with gold; white cravat; rust-red coat and waistcoat open over white shirt at breast and wrists; his r. hand holds a paper inscribed with the words and music of an anthem ON THE OCCASION OF HER MAJESTY'S PRESENCE IN KING'S COLL. CHAPPELL, CAMBRIGE APRIL Y^R^ 16. 1705; dark background. Canvas, 29½ × 24¾ in.

Given to the Music School by Richard Rawlinson, d. 1755.

30 WILLIAM CROFT.

CURATORS OF THE SCHOOLS. Thomas Murray.

B. 1678 (?); Chorister of the Chapel Royal; Organist at St. Anne's, Soho, 1700–11, of Westminster Abbey, and Master of the Children and Composer to the Chapel Royal, 1708; D.Mus., Oxford, 1713; wrote music for plays at Drury Lane Theatre, and published two volumes of sacred music, 1724; 'went through life in one even tenor of professional activity and propriety of conduct' [Burney]; d. 1727.

Bust, three-quarters to l.; white periwig falling to shoulders; clean-shaven face; lace cravat; scarlet and white D.Mus. gown and hood over brown dress; dark background; painted in an oval spandrel. Canvas, 29 × 23¾ in.

Given to the Music School by Mrs. Whyrley, before 1795.

Engraved by G. Vertue.

Lent by *Painter*

31 FRANCIS ATTERBURY.

GOVERNING BODY OF CHRIST CHURCH. **Sir Godfrey Kneller.**

B. 1662; Student of Christ Church, 1680; M.A., 1687; D.D., 1701; Chaplain to William and Mary; Canon of Exeter, 1701; Dean of Christ Church, 1711; Bishop of Rochester, and Dean of Westminster, 1713; friend of Swift and Pope; for implication in a Jacobite plot sent to the Tower, 1722; deprived and banished, 1723; 'had a kind of majestic gravity in his looks' [Stackhouse]; d. in Paris, 1732.

Bust, three-quarters to l.; white periwig falling to neck; clean-shaven face; square bands; white rochet; black chimere; warm grey background. Canvas, 29 × 23½ in.

Given to the House by O. T. Brereton, before 1795.

Engraved by J. Simon, with the date 1718.

32 WILLIAM BAKER.

WADHAM COLLEGE.

B. 1668; Scholar of Wadham College, 1686; M.A., 1692; Fellow, 1693; D.D., 1707; Warden, 1719–24; Archdeacon of Oxford, 1714; Bishop of Bangor, 1723, of Norwich, 1727; Chaplain to George I; d. 1732.

Three-quarters length, seated three-quarters to r.; white periwig falling to shoulders; clean-shaven face; square bands; white rochet; black chimere; his r. hand rests on the arm of his chair, his l. on his knee; square cap on table to r.; architectural background. Canvas, 49 × 39½ in.

33 WILLIAM BROMLEY.

GOVERNING BODY OF CHRIST CHURCH.

B. 1664; entered Christ Church, 1679; B.A., 1681; D.C.L., 1702; lived abroad and published books of travels; entered Parliament as member for Warwickshire, 1690, for the University, 1701–32; Speaker, 1710; Secretary of State, 1713; d. 1732.

Three-quarters length, standing three-quarters to r., the head turned three-quarters to l.; grey periwig falling over shoulders;

Lent by *Painter*

clean-shaven face; white cravat and ruffles; brown coat; sky-blue drapery round hips and l. arm; his r. hand rests on his hip, his l. on a pedestal to r.; dark architectural background, sky through opening to r. Canvas, 49 × 39½ in.

34 WILLIAM DERHAM.

TRINITY COLLEGE. R. K.

B. 1657; educated at Trinity College; B.A., 1679; Vicar of Wargrave, 1682, of Upminster, Essex, 1689; F.R.S., 1702; Canon of Windsor, 1716; gave the Boyle lectures, 1711–12, and wrote on Natural History and other subjects; 'received the degree of D.D. from the University on account of the services he had done to religion by his culture of natural knowledge' [Nichols]; d. 1735.

Bust, three-quarters to r.; grey hair falling to neck; clean-shaven face; square bands; black dress; dark background; painted in an oval spandrel; inscribed AETAT: 41: A°. D^ni 1698. Canvas, 29 × 24½ in.

Inscribed on the back with the name, title, and age of the subject, the date, 1698, and signature of the painter R. K. PINX.

35 WILLIAM WAKE.

GOVERNING BODY OF CHRIST CHURCH. Thomas Gibson.

B. 1657; entered Christ Church, 1673; M.A., 1679; D.D., 1689; Chaplain to the English Ambassador in Paris; Canon of Christ Church, 1689; Bishop of Lincoln, 1705; Archbishop of Canterbury, 1716; showed a spirit of comprehensive tolerance in dealing with religious questions, and, in 1718, discussed with French ecclesiastics the possibility of a union between the Gallican and Anglican Churches; Benefactor to Christ Church; d. 1737.

Three-quarters length, seated three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; square bands; white rochet; black chimere; his r. hand rests on the arm of his chair, his l. in his lap; table with books to r.; warm grey background. Canvas, 49 × 39 in.

The head engraved by G. White.

Lent by *Painter*

36 GEORGE CLARKE.

WORCESTER COLLEGE.

B. 1661; entered Brasenose College, 1675; Fellow of All Souls College, 1680; M.A., 1683; D.C.L., 1708; M.P. for the University, 1685 and 1717–36; Judge Advocate-General, 1684–1705; Secretary at War, 1692; Lord of the Admiralty, 1712; endowed All Souls College with the Warden's House; Worcester with the Chapel and Library, fellowships, scholarships, and a collection of MSS.; d. 1736.

Three-quarters length, standing slightly to r., the head turned slightly to l.; grey periwig falling over shoulders; clean-shaven face; white cravat; golden-brown velvet coat and waistcoat; his l. hand on his hip, his r. rests beside a letter inscribed with his name, on a table to l.; architectural and green curtain background. Canvas, 49 × 39½ in.

37 GEORGE CLARKE.

WORCESTER COLLEGE (THE PROVOST).

Bust, slightly to r., the head turned slightly to l.; grey periwig falling over shoulders; clean-shaven face; white cravat; golden brown drapery; dark background. Canvas, 29 × 24 in. (oval).

38 RICHARD BLECHYNDEN.

WORCESTER COLLEGE (THE PROVOST). Thomas Gibson.

B. 1668 (?); entered St. John's College, 1685; D.C.L., 1696; Rector of Kingston Bagpuze, 1703, and Nuneham Courtenay; Canon of Rochester, 1710, of Gloucester, 1711; Principal of Gloucester Hall, 1713–4; First Provost of Worcester, 1714; 'good for nothing but drinking and keeping jolly Company' [Hearne]; d. 1735.

Bust, slightly to r.; white wig falling to neck; clean-shaven face; square bands; black gown and cassock; warm grey background; painted in an oval spandrel. Canvas, 29½ × 24 in.

Inscribed on the back with the name of the subject and PAINTED BY T. GIBSON 1728.

Lent by *Painter*

39 EDITH HODY.

WADHAM COLLEGE (THE WARDEN).

Edith Daniel, married to Humphrey Hody (1659–1707, No. 198 in the Exhibition of 1905); d. 1736.

Half length, slightly to r.; grey hair; black hood lined with white; low-necked grey dress; her r. elbow rests on a pedestal to l., the hand holds a fold of her gown; grey background. Canvas, 29¼ × 24½ in.

40 EDITH HODY.

WADHAM COLLEGE (THE WARDEN).

Bust, facing the spectator, the head turned slightly to l.; dark hair in curls; low-necked blue satin dress, trimmed with jewels, over white under-dress; scarlet drapery over shoulders; warm grey background. Canvas, 29 × 23½ in. (oval).

41 JOHN MICHELL.

QUEEN'S COLLEGE.

B. 1661 (?); entered Queen's College, 1676; entered Parliament as member for Sandwich, 1698; munificent Benefactor to Queen's College by his will dated 1736; d. 1736 (?).

Bust, three-quarters to r., the head turned slightly to l.; dark periwig falling over shoulders; clean-shaven face; lace cravat; reddish-brown drapery; dark background; painted in an oval spandrel. Canvas, 29½ × 24½ in.

Given to the College by Joseph Smith, L.L.D. (matriculated 1728, aged 18).

42 THOMAS TICKELL.

QUEEN'S COLLEGE.

B. 1686; Taberdar of Queen's College, 1701; M.A., 1709; Fellow, 1710–26; Deputy-professor of Poetry, 1711; Secretary to the Lords Justices in Ireland, 1724; Addison's friend and literary executor; a principal cause, through his translation of the *Iliad*, of the quarrel between Addison and Pope; best remembered by his elegy on the former; 'an empty

Lent by *Painter*

and vain Pretender' [Hearne]; 'Whiggissimus' [Swift]; d. 1740.

Three-quarters length, standing three-quarters to r.; the head turned three-quarters to l.; white periwig falling down back; clean-shaven face; white cravat; greyish-lilac velvet coat open over white shirt at breast and wrists; his r. hand rests on his hip, his l. on a pedestal to r.; architectural background, landscape through opening to r. Canvas, 53½ × 43½ in.

Given to the College by Thomas Tickell, nephew of the subject, 1798.

43 EDMUND HALLEY.

QUEEN'S COLLEGE. Thomas Murray.

B. 1656; educated at Queen's College; M.A., 1678; made the first complete observation of transit of Mercury at St. Helena, 1677; inspired Newton's *Principia* and published it at his own expense; Astronomer Royal, 1721; foretold the reappearance in 1758 of the comet of 1682, hence called after him; travelled widely, and contributed immensely to the Science of Navigation; d. 1742.

Three-quarters length, standing slightly to l.; grey periwig falling to shoulders; clean-shaven face; square bands; black dress; his l. hand on his hip, his r. rests on a celestial globe to l.; dark background, buildings through opening to l. Canvas, 49 × 39½ in.

The head engraved by J. Faber, the younger, with the date 1712.

44 HUGH BOULTER.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1672; educated at Christ Church; M.A., 1698; D.D., 1708; Fellow of Magdalen College, 1696; Bishop of Bristol and Dean of Christ Church, 1719; Archbishop of Armagh, 1724; d. 1742.

Three-quarters length, seated three-quarters to l., the head turned towards the spectator; brown hair falling to neck; clean-shaven face; square bands; white rochet; black

Lent by *Painter*

chimere; his r. hand rests on the arm of his chair, his l. at his waist; architectural and curtain background. Canvas, 47 × 38 in.

45 JOHN WYNNE.

JESUS COLLEGE.

B. 1667; educated at Jesus College; B.A. and Fellow, 1685; D.D., 1706; Principal, 1712-20; Lady Margaret Professor of Divinity, 1705; Bishop of St. Asaph, 1715, of Bath and Wells, 1727; 'tis no wonder that he is made bishop, he being a great Lockist, and a rank Whigg, and a Man of no very good character' [Hearne]; d. 1743.

Half length, three-quarters to r.; white periwig falling to neck; clean-shaven face; square bands; white rochet; black chimere; his r. hand rests upon a book standing on a table before him; warm grey background, shield of arms above to l. Canvas, 35 × 27 in.

Given to the College by W. J. Bankes, 1821.

46 JOHN HOUGH.

MAGDALEN COLLEGE.

B. 1651; educated at Magdalen College; M.A., 1676; D.D. and President, 1687; ejected by King James II, June 22, 1687; reinstated, Oct. 25, 1688; Bishop of Oxford, 1690, of Lichfield, 1699; refused the Archbishopric of Canterbury, 1715; Bishop of Worcester, 1717; 'the ever-memorable President, happy in his life and in his death full of honour' [epitaph]; d. 1743.

Three-quarters length, seated slightly to r.; white periwig falling to neck; clean-shaven face; square bands; white rocket; black chimere; his r. hand rests on the arm of his chair, his l. on his knee; dark background; shield of arms above to r.; inscribed JOHN B^P. OF WORCESTER AGED 84, 1734. Canvas, 49½ × 39½ in.

Given to the College by the widow of Theophilus Biddulph, to whom, as a kinsman, it had been bequeathed by the subject.

JONATHAN SWIFT

No. 48

JAMES GIBBS

No. 62

Lent by *Painter*

47 ALEXANDER POPE.

CURATORS OF THE BODLEIAN LIBRARY. — Attributed to **Charles Jervas.**

B. 1688; published *Pastorals*, 1709; became intimate with Addison and his circle; his *Messiah* printed in the *Spectator*, 1712; the first part of translation of *Homer* published 1715; the *Dunciad*, 1712, with additions completed in 1742; *Essay on Man*, 1733; d. 1744.

Half-length, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; dark blue velvet coat open over white shirt at breast; his l. hand held before him; warm grey background; painted in an oval spandrel. Canvas, 29½ × 24 in.

On the frame is an inscription commemorating the gift of the picture by Edward Earl of Oxford and Mortimer, 1722.

Engraved by G. Vertue.

48 JONATHAN SWIFT.

CURATORS OF THE BODLEIAN LIBRARY. — Attributed to **Charles Jervas.**

B. 1667; educated at Trinity College, Dublin; D.D., 1701; admitted to Hart Hall, 1692; published *Battle of the Books* and *Tale of a Tub*, 1704; Prebend of St. Patrick's, 1700; Dean, 1713; published *Drapier's Letters*, 1724, *Gulliver's Travels*, 1726; d. 1745.

Bust, facing the spectator, the head turned three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; square bands; black gown and scarf; dark background; painted in an oval spandrel. Canvas, 29½ × 24 in.

On the frame is an inscription commemorating the gift of the picture by Alderman John Barber, 1739.

Engraved by G. Vertue.

49 JOSEPH TRAPP.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1679; scholar of Wadham College, 1696; M.A. and Fellow, 1702; first Professor of Poetry, 1708–18; 'a most

Lent by *Painter*

ingenious Gent. & everyways deserving of ye Place (he being also but in mean circumstances)' [Hearne]; published political pamphlets, some original verse, and classical translations, of which that of the *Aeneid*, 1718–35, is remembered; d. 1747.

Half length, three-quarters to r.; white periwig falling to neck; clean-shaven face; square bands; black gown, cassock, and scarf; warm grey background. Canvas, 29 × 24 in.

Given to the University by Joseph Trapp, son of the subject, 1755.

50 SIR NATHANIEL LLOYD.

LINCOLN COLLEGE. **Sir James Thornhill.**

B. 1669; educated at Trinity College; Fellow of All Souls College, 1689; D.C.L., 1696; knighted and Master of Trinity Hall, Cambridge, 1710–35; d. 1745.

Three-quarters length, seated three-quarters to r.; grey periwig falling over shoulders; clean shaven face; square bands; scarlet D.C.L. gown over black dress; his r. hand rests on the arm of his chair, his l. holds a folded document to which is attached the great seal of Queen Anne; architectural background, view of Lincoln College (?) through opening to r. Canvas, 48 × 39½ in.

51 THOMAS, BARON WYNDHAM.

WADHAM COLLEGE.

B. 1681; entered Wadham College, 1698; called to the Bar from Lincoln's Inn, 1705; Recorder of Salisbury, 1706; Chief Justice of Court of Common Pleas in Ireland, 1724; Lord Chancellor of Ireland, 1726–39; created Baron, 1731; Benefactor to Wadham College; d. 1745.

Three-quarters length, standing three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; lace cravat and ruffles; scarlet and ermine Peer's robes; his r. hand at his waist, his l. rests, beside his coronet, on a table to r. against which a wand of office is leaning; architectural and curtain background. Canvas, 49 × 39 in.

Lent by *Painter*

52 EDWARD BUTLER.

MAGDALEN COLLEGE.

B. 1686 (?); entered Magdalen College, 1702; M.A., 1709; Fellow, 1710; D.C.L. and President, 1722; Vice-Chancellor, 1728–32; M.P. for the University, 1737–45; Benefactor to Magdalen College; gave 'a very fine concert of music in Magdalen College Hall, at which were present a vast number of gentlemen and ladies; the like, they say, hath scarcely been seen in the University. Wise men look upon this as very scandalous in Dr. Butler the President. There is no doubt but it is against the Statutes of the College. But what do we talk of Statutes for, when the President, by marrying and declining going into Orders, breaks them in so very notorious and scandalous a manner' [Hearne]; d. 1745.

Whole length, standing slightly to r.; white wig; clean-shaven face; square bands; scarlet D.C.L. robes over black dress; his r. hand held before him, his l. gloved, holding glove, at his side; doctor's cap on table to r.; architectural background, view of the New Buildings of Magdalen College through opening to r. Canvas, 92 × 56 in.

Given to the College by Mary Herbert, only daughter of the subject.

53 WILLIAM HOLMES.

ST. JOHN'S COLLEGE. **Enoch Seeman.**

B. 1689; educated at St. John's College; Fellow, 1710; M.A., 1715; President, 1728; Vice-Chancellor, 1732–35; 'invited one Handel, a foreigner, to play at the Encænia, 1733' [Hearne]; Regius Professor of Modern History, 1736–42; Dean of Exeter, 1742; d. 1748.

Three-quarters length, standing three-quarters to r.; white wig; clean-shaven face; square bands; scarlet and black D.D. robes; his r. hand held before him, his l. at his side; book on table to r.; dark background. Canvas, 49 × 39 in.

Lent by *Painter*

54 EDMUND GIBSON.

CURATORS OF THE BODLEIAN LIBRARY. John Vanderbank.

B. 1669; admitted 'a poor serving child' at Queen's College, 1686; M.A. and Fellow, 1694; Librarian to Archbishop Tenison; published an edition of the *Saxon Chronicle*, 1692; the *Codex Juris Ecclesiae Anglicanae*, 1713; Bishop of Lincoln, 1716, of London, 1720; Sir Robert Walpole's chief adviser in ecclesiastical affairs; d. 1748.

Three-quarters length, seated three-quarters to r.; white periwig falling to shoulders; clean-shaven face; square bands; white rochet; black chimere; his r. hand, at his side, holds a fold of his robe, his l. rests on the arm of his chair; architectural and curtain background; signed twice JNO VANDERBANK, FECIT 1735. Canvas, 49 x 39 in.

Engraved by J. Faber, the younger, with the date 1737.

55 THOMAS SHAW.

QUEEN'S COLLEGE.

B. 1694; educated at Queen's College; M.A., 1720; Fellow, 1727; D.D., 1734; Chaplain to British Factory in Algiers, 1720–33; published an account of his travels in North Africa and the Levant, 1738; Principal of St. Edmund Hall, 1740; Regius Professor of Greek, 1741; munificent benefactor to his hall, which 'he raised from a ruinous condition'; d. 1751.

Bust, slightly to l., the head turned three-quarters to r.; white wig; clean-shaven face; square bands; black dress; brown background. Canvas, 29¼ x 24¼ in.

56 JOSEPH BUTLER.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1692, of dissenting parentage; conformed to the English Church; entered Oriel College, 1715; D.C.L. 1733; Prebendary of Salisbury, 1721, of Rochester, 1736; published the *Analogy of Religion*, 1736; Bishop of Bristol, 1738; Dean of St. Paul's, 1740; Bishop of Durham, 1750; 'wafted to that see in a cloud of metaphysics, and remained absorbed in it' [Walpole]; d. 1752.

Lent by *Painter*

Bust, three-quarters to l.; fair periwig falling over shoulders; clean-shaven face; square bands; black gown; dark background; painted in an oval spandrel. Canvas, 28 × 23 in.

Given to the College by George Hunter Fell (Fellow 1853–61), to whom it had descended from Deborah Hall, the sister of the subject.

57 JOHN CHRISTOPHER PEPUSCH.

CURATORS OF THE SCHOOLS.

B. in Berlin, 1667; settled in London, 1688; took an active part in founding the Academy of Ancient Music, 1710; D. Mus., Oxford, 1713; Organist of the Charterhouse, 1737; composed music to *The Beggar's Opera*; a student of Greek music; F.R.S., 1746; 'a spirit so truly antiquarian that he allowed no composition to be Music but what was old and obscure' [Burney]; d. 1752.

Bust, three-quarters to r.; fair periwig falling over shoulders; clean-shaven face; white cravat; purple coat; dark background; painted in an oval spandrel. Canvas, 29½ × 24½ in.

Given to the Music School by Philip Hayes, before 1795.

58 RICHARD NEWTON.

HERTFORD COLLEGE.

B. 1676; Student of Christ Church, 1694; M.A., 1701; D.D. and Principal of Hart Hall, 1710; obtained the foundation of Hertford College and became its first Principal, 1740; 'he carried dignity in his aspect, but sweetened with great modesty, humility, and freedom of conversation' [Nichols]; d. 1758.

Bust, slightly to r.; fair periwig falling to shoulders; clean-shaven face; square bands; black dress; dark background. Canvas, 29 × 24½ in. (oval).

59 RICHARD MEAD.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1673; educated in Holland and Italy; M.D. at Padua, 1695, at Oxford, 1707; an active fellow of the Royal Society and

Lent by *Painter*

the Royal College of Physicians; had an extensive practice as Physician to the Court; an early advocate of inoculation; made a famous collection of works of art, including the Arundelian bust of Sophocles; 'lived more in the broad sunshine of life than almost any man' [Johnson]; d. 1754.

Bust, three-quarters to r.; white periwig falling down back; clean-shaven face; white cravat; greyish purple coat; scarlet drapery round waist; dark background. Canvas, 29¼ × 24¼ in.

Given to the University by Swithin Adee (matriculated, 1717, aged 13).

A similar picture, but three-quarters length, is in the National Portrait Gallery, where it is attributed to Allan Ramsay.

60 CHARLES BOYLE, VISCOUNT DUNGARVAN.

Oriel College. **Arthur Pond.**

B. 1729; elder son of John fifth Earl of Cork and Orrery and Lady Henrietta Hamilton, daughter of George Earl of Orkney; entered St. Mary Hall, 1745; M.P. for Cork, 1756; d. 1759.

Bust, slightly to l.; white wig; youthful face; white cravat; purplish grey coat and waistcoat laced with gold; dark green background. Canvas, 23 × 19 in.

61 JAMES GIBBS.

Curators of the Bodleian Library. **John Michael Williams.**

B. 1682, in Aberdeen; studied architecture under Carlo Fontana in Rome; his most famous works are the Churches of St. Mary le Strand, 1714, and St. Martin's-in-the-Fields, 1722; the Senate House, and Fellows' Buildings of King's College, Cambridge, 1722; and the Radcliffe Library, 1737; bequeathed a valuable architectural library to the University; d. 1754.

Half-length, seated slightly to l.; white periwig falling to shoulders; clean-shaven face; white cravat and ruffles; grey velvet coat; both hands, his r. holding compasses, rest on

Lent by *Painter*

a plan of the Radcliffe Library, which lies beside some books on a table before him; dark background; signed and dated JOHN MICHA. WILLIAMS, PINXIT, 1752. Canvas, 35¼ × 27¼ in.

A similar picture is in the National Portrait Gallery.

Engraved by J. McArdell.

62 JAMES GIBBS.

ORIEL COLLEGE.

Three-quarters length, seated three-quarters to l.; white periwig falling to shoulders; clean-shaven face; white cravat and ruffles; grey clothes; his r. hand lies in his lap, his l. rests on a book which lies beside a plan of the Radcliffe Library upon a table to r.; dark background. Canvas, 49 × 39 in.

63 SIR JOHN DOLBEN.

BALLIOL COLLEGE.

B. 1684; Canon's student of Christ Church, 1702; M.A., 1707; Prebendary of Durham, 1718; succeeded as second Baronet, 1722; Visitor of Balliol College, 1728; travelled in France, 1728–30; a friend of Atterbury, and assisted him during his exile; d. 1756.

Bust, slightly to l., the head turned towards the spectator; grey periwig falling over shoulders; clean-shaven face; lace cravat; brown coat; cloth of gold waistcoat and drapery round shoulders; dark background; inscribed LE SIEUR JEAN DOLBEN CHEV^R BARONET. Canvas, 29 × 24 in.

64 JOHN POTTER.

CURATORS OF THE BODLEIAN LIBRARY. Thomas Hudson.

B. 1674 (?); entered University College, 1688; M.A. and Fellow of Lincoln College, 1694; D.D., 1706; Regius Professor of Divinity, 1707–37; Bishop of Oxford, 1715; Archbishop of Canterbury, 1737; published *Archaeologia Graeca*, 1697–8; the father of the study of Classical Archaeology in England; 'was told by George II that he was a Man of a little dirty Heart, which broke it' [Pyle]; d. 1747.

[illegible] *Painter*

[illegible] white wig; clean-shaven [illegible] and scarf; [illegible] hold folds of his [illegible] green cover to l.; in [illegible] of a church to [illegible] Canvas, [illegible] x [illegible] in.

[illegible] Dean of Canterbury, [illegible]

[illegible] HOLMES.

[illegible] *Attributed to Enoch Seeman.*

[illegible] William Holmes, President of St. [illegible] to the [illegible]

[illegible] the head turned [illegible] low-necked pink [illegible] round shoulders; [illegible] a fold of her scarf; [illegible] through opening to r. [illegible]

[illegible] HOLMES.

[illegible] *Jeremiah Davison.*

[illegible] to l.; dark hair [illegible] purplish grey dress; scarf [illegible] round shoulders; [illegible] her l. a fold [illegible] background, large [illegible] Canvas, [illegible] in.

[illegible] BARON DIGBY.

[illegible]

[illegible] Magdalen College; B.A., 1681; D.C.L., [illegible] Baron, 1685; M.P. for Warwick-[illegible] parliament in Dublin, 1689; [illegible] Council for Georgia, 1738; 'must be

JOHN POTTER

No. 64

SIR HANS SLOANE

No. 68

Lent by *Painter*

perpetually remembered by all who ever knew him' [Pope]; d. 1752.

Three-quarters length, standing three-quarters to r.; fair periwig falling over shoulders; clean-shaven face; white cravat and ruffles; rust-red coat and waistcoat; his l. hand rests on a walking-stick, his r. at his side; dark architectural background, distant view of a mansion surrounded by a moat, through opening to r.; inscribed WILLIAM LORD DIGBY 1715. Canvas, 49 × 39 in.

68 SIR HANS SLOANE.

CURATORS OF THE BODLEIAN LIBRARY. — Jonathan Richardson, the elder.

B. 1660; studied medicine at Paris and Montpellier; M.D. at Orange, 1683; F.R.S., 1685, Secretary, 1693–1712, President, 1727–41; created a Baronet, 1716; President of the College of Physicians, 1719–35; travelled in the West Indies and published a scientific account of his observations; acquired the Manor of Chelsea, which descended by the marriage of his daughter to the Cadogan family; the purchase, by Parliament under the terms of his will, of his collections was the origin of the British Museum; d. 1753.

Whole length, seated three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; square bands; scarlet and rose-coloured M.D. robes; his r. elbow rests beside his doctor's cap on a table to l., the hand in his lap, his l. hand on his thigh; dark architectural background; inscribed 'ON Δ' 'ΑΤΤΗ ΠΟΑΤΜΗΤΙΣ 'ΑΝΕΠΑΑΞΕ ΧΕΡΣΙΝ 'ΑΘΗΝΗ. APPOS. RAD. PALMER ARM. J. RICHARDSON, PINXIT 1730. Canvas, 93 × 57 in.

69 GEORGE STONE.

GOVERNING BODY OF CHRIST CHURCH. — Attributed to Allan Ramsay.

B. 1708 (?); M.A., 1732; D.D. and Bishop of Ferns and Leighlin, 1740, of Kildare, 1743, of Derry, and Dean of Christ Church, Dublin, 1745; Archbishop of Armagh, 1747; a very prominent figure in Irish politics; 'a man of fair appearance, of not inferior parts, had been hurried through two or three Irish bishoprics up to the very primacy of the kingdom, not

Lent by *Painter*

only unwarrantably young, but without even the graver excuses of learning or sanctimony' [Walpole]; d. 1764.

Three-quarters length, seated three-quarters to r.; white wig; clean-shaven face; square bands; white rochet; black chimere; his r. hand rests on the arm of his chair, his l. holds his square cap on his knee; warm grey background, purple curtain to r. Canvas, 49 × 39 in.

70 THOMAS SECKER.

EXETER COLLEGE. Copy from **Thomas Hudson.**

B. 1693; educated as a dissenter; studied medicine in London and on the Continent; M.D. Leyden, 1721; entered at Exeter College, 1721; D.C.L., 1733; Prebendary of Durham, 1727; Bishop of Bristol, 1734, of Oxford, 1737; Dean of St. Paul's, 1750; Archbishop of Canterbury, 1758; 'had been bred a Presbyterian, which sect he had dropped for a season, while he was president of a very free-thinking club, had been converted, and his faith settled in a prebend of Durham' [Walpole]; d. 1768.

Bust slightly to r.; white wig; clean-shaven face; square bands; white rochet; black chimere; warm grey background; painted in an oval spandrel. Canvas, 28 × 23½ in.

Copy from a picture in the vestry of St. James's Church, Piccadilly.

Engraved by J. M^c^Ardell.

71 FRANCIS YARBOROUGH.

BRASENOSE COLLEGE. **Tilly Kettle.**

B. 1696 (?); educated at University College; B.A., 1716; Rector of Overworton, 1729, of Aynho, 1739; Principal of Brasenose College, 1745; D.D., 1746; d. 1770.

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; white bushy wig; clean-shaven face; square bands; black and scarlet D.D. gown over black cassock; his l. hand rests on the arm of his chair, his r. beside some books

Lent by *Painter*

on a table to l.; warm grey background; signed and dated T. KETTLE PINX. 1763. Canvas, 49 × 38½ in.

Given to the College by Sir Richard Kaye, Bart., Dean of Lincoln, between 1783 and 1785.

Engraved by J. Fittler, 1819.

72 JAMES BRADLEY.

CURATORS OF THE BODLEIAN LIBRARY. Thomas Hudson.

B. 1693; educated at Balliol College; M.A., 1717; D.D., 1742; F.R.S., 1718; Savilian Professor of Astronomy, 1721; announced his discovery of the aberration of light, 1729; and that of the nutation of the axis of the earth, 1748; d. 1762.

Bust, three-quarters to r.; white wig; clean-shaven face; square bands; black gown and scarf; warm grey background; painted in an oval spandrel. Canvas, 29 × 24½ in.

Given to the University by Susanna Bradley, daughter of subject, 1769.

A copy of this picture is in the National Portrait Gallery.

Engraved by J. Faber, the younger.

73 WILLIAM KING.

ORIEL COLLEGE. Thomas Worlidge.

B. 1685; entered Balliol College, 1701; D.C.L., 1715; Principal of St. Mary Hall, 1719; strongly supported the election of the Earl of Westmorland as Chancellor of the University in the Jacobite interest, 1758; 'a tall, lean, well-looking man' [Nichols]; 'the Pretender's great agent, had some sense, a great deal more reading and some humour, but the latter is very vulgar' [Walpole]; d. 1763.

Bust, facing the spectator, the head turned three-quarters to l.; white bushy wig; clean-shaven face; square bands; scarlet D.C.L. gown over black dress; dark background. Signed T. WORLIDGE. Canvas, 28½ × 21½ in.

Lent by *Painter*

74 JAMES HESELTINE.

CURATORS OF THE SCHOOLS.

B. 1690; a pupil of Dr. Blow; organist of Durham Cathedral, 1711–63; composer of anthems; d. 1763.

Half-length, three-quarters to l.; white periwig falling down back; clean-shaven face; white cravat; buff coat; dark waistcoat; warm grey background; inscribed with name and title of subject. Canvas, $28\frac{1}{2} \times 23\frac{3}{4}$ in.

Given to the Music School by Philip Hayes, before 1795.

Gutch states that this picture is the work of an artist named Taylor.

75 WILLIAM SHENSTONE.

PEMBROKE COLLEGE. **Thomas Ross.**

B. 1714; educated at Pembroke College, where he was a contemporary and friend of Dr. Johnson; the *Schoolmistress*, the poem by which he is now best remembered, published 1742; impoverished himself by the embellishment of his estate, the Leasowes, Shropshire, admired in its day as the supreme triumph of English landscape gardening: 'he wore his own hair, but as his person was rather large for so young a man, and his hair coarse, it often exposed him to the ill-natured remarks of people who had not half his sense' [Graves]; d. 1763.

Bust, slightly to l., the head turned three-quarters to r.; white wig; clean-shaven face; blue coat; red waistcoat laced with gold open over white shirt at breast; dark grey background; painted in an oval spandrel. Canvas, 29 × 23 in.

Engraved by John Hall with the date 1738.

76 JOHN GUISE.

GOVERNING BODY OF CHRIST CHURCH. **Sir Joshua Reynolds.**

Served under Marlborough in Flanders; commanded in the Vigo expedition, 1719, and the 6th foot at Carthagena, 1739; major-general, 1742; in Scotland, 1745; General, 1762; formed a large collection of pictures and drawings by the old masters, which he bequeathed to Christ Church; d. 1765.

NATHANIEL, BARON CREW

No. 18

JOHN HOUGH

No. 46

WILLIAM KING

No. 73

JOHN GUISE

No. 76

Lent by *Painter*

Half-length, facing the spectator; white wig falling to shoulders; clean-shaven face; white cravat; lace ruffles; crimson coat; his r. hand thrust into the breast; three-cornered hat under his l. arm; dark architectural background. Canvas, 29 × 24 in.

Painted 1755–57, for a Mr. Parker; probably John Parker, first Lord Boringdon, by whose son John, first Earl of Morley, it was presented to the House, before 1833.

77 EDWARD YOUNG.

ALL SOULS COLLEGE. **Joseph Highmore.**

B. 1683; educated at New College and Corpus Christi College; Fellow of All Souls College, 1708; D.C.L., 1719; a pensioner of the Duke of Wharton's, 1715; Rector of Welwyn, 1730; intimate with Addison and his circle; held ecclesiastical preferment about the Court; produced several tragedies and satires now forgotten; published *The Complaint, or Night Thoughts on Life, Death, and Immortality*, 1742; d. 1765.

Bust, slightly to r., the head turned three-quarters to l.; dark periwig falling to shoulders; clean-shaven face; square bands; black dress; warm grey background. Canvas, 29 × 24 in.

Given by the subject to Samuel Richardson, by whose widow Elizabeth Richardson (d. 1773) it was given to the College.

78 GEORGE WHITEFIELD.

MANSFIELD COLLEGE.

B. 1714; entered Pembroke College, 1732, and became acquainted with the Wesleys; B.A., and ordained Deacon, 1736; joined the Society of Methodists, 1735; ordained priest, 1739; travelled widely as a preacher in Great Britain and Ireland, and made five missionary voyages to North America; founded the sect of Calvinistic Methodists, 1743; chaplain to Lady Huntingdon, 1748; d. at Newburyport, Massachusetts, 1770.

Bust, three-quarters to r.; white wig; clean-shaven face; square bands; black gown; warm grey background; painted in an oval spandrel. Canvas, 29 × 24 in.

Given to the College by William Henry Wills, Baron Winterstoke, about 1895.

Lent by *Painter*

79 CHARLES SOMERSET, DUKE OF BEAUFORT.

Oriel College. **Andrea Soldi.**

B. 1709; son of Henry second Duke of Beaufort and Lady Rachel Noel co-heiress of Wriothesley Noel Earl of Gainsborough; entered University College, 1725; D.C.L., 1736; succeeded as fourth Duke, 1745; d. 1756.

Whole length, standing facing the spectator, the head turned slightly to l.; white periwig falling over shoulders; clean-shaven face; lace cravat and ruffles; crimson velvet and ermine Peer's robes over cloth of gold clothes; his l. hand rests on his hip, his r. points towards the l.; behind to l. a negro page holding coronet; architectural and curtain background, landscape through opening to l.; signed and dated A^ SOLDI, PINXIT A° 1748. Canvas, 94 × 57½ in.

80 THOMAS ROWNEY THE YOUNGER.

City of Oxford. **Adrien Carpentier.**

B. 1698 (?); entered St. John's College, 1709; succeeded his father, Thomas Rowney the elder, who represented the City in two Parliaments, as M.P. for the City of Oxford, 1722, and sat for it in six Parliaments; d. 1759.

Three-quarters length, standing three-quarters to l.; white periwig falling to shoulders; clean-shaven face; white cravat and ruffles; grey coat; blue waistcoat embroidered with gold; his r. hand thrust into the breast, his l. gloved and holding glove hangs by his side; three-cornered hat under his l. arm; blue sky and landscape background, distant view of mansion to l., tree trunk, with shield of arms above to r.; signed and dated A: CARPENTIER. P: A° 1745. Canvas, 49 × 39½ in.

81 GEORGE GRENVILLE.

Governing Body of Christ Church. **William Hoare.**

B. 1712; educated at Christ Church; M.P. for Buckingham, 1741; attached himself to Pitt; Treasurer of the Navy, 1754, and first Lord of the Admiralty, 1762; first Lord of the Treasury and Chancellor of the Exchequer, 1763-65; during his ministry the Stamp Act became law; 'confessedly

EDWARD YOUNG

No. 77

GEORGE WHITEFIELD

No. 78

THOMAS ROWNEY THE YOUNGER

No. 80

GEORGE GRENVILLE

No. 81

Lent by *Painter*

far the ablest man of business in the House of Commons, and, though not popular, of great authority there from his spirit, knowledge, and gravity of character' [Walpole]; d. 1770.

Three-quarters length, seated slightly to l., the head turned towards the spectator; white periwig falling down back; clean-shaven face; lace cravat and ruffles; black and gold chancellor's robes over rust-red clothes; his l. hand rests on the arm of his chair, his r. in his lap, holds a folded paper inscribed ANNO DECIMO GEORGIE TERTIE AN ACT TO REGULATE THE TRIALS OF CONTROVERTED ELECTIONS OR RETURNS OF MEMBERS TO SERVE IN PARLIAMENT; architectural background, bookcase, pigeon-holes with papers, and green curtain to l. Canvas, 49½ × 39 in.

Engraved by James Watson and by R. Houston.

82 THE WIGHTWICK OR RUDGE FAMILY.

PEMBROKE COLLEGE. **Charles Philips.**

Believed to represent six descendants of one of the Founders of the College.

Six whole-length figures, assembled in a room with grey panelled walls; in the centre of the background is a chimney-piece surmounted by the portrait of a gentleman dressed in brown; to l. a door opening into a library. On the extreme l. a gentleman, standing; he is dressed in a blue velvet coat and white waistcoat; his r. hand clasps that of a lady, standing facing him dressed in golden brown; in the middle of the picture a lady standing, dressed in pink, hands a book to another standing facing her, dressed in blue; to r. two older ladies, one dressed in greenish yellow, the other in white, are seated at a table upon which is a piece of embroidery; all the ladies wear white caps, neckerchiefs, and aprons; signed and dated C. PHILIPS PINXIT 1730. Canvas, 31 × 39 in.

Bequeathed to the College by Francis Wightwick, 1783.

83 AN ASSEMBLY OF ARTISTS.

CURATORS OF THE UNIVERSITY GALLERIES. **William Hogarth.**

MICHAEL DAHL, b. at Stockholm, 1656; portrait painter; settled in London, 1688; d. there, 1743.

Lent by *Painter*

HAMILTON, perhaps GAVIN HAMILTON, b. at Lanark, 1730; history and portrait painter; spent most of his life in Rome organizing excavations and dealing in ancient marbles; is said to have visited London between 1752 and 1755, and to have sat upon a Council formed to consider the foundation of an Academy; d. 1797.

MARCELLUS LAROON, the younger, b. in London (?), 1679; painter of small portrait groups; d. 1772.

GIBBONS. The only known English artist of this name is GRINLING GIBBONS, b. at Rotterdam, 1648; settled in London before 1671; sculptor, best known by his decorative carvings in wood; d. in London, 1720.

JOHN MICHAEL RYSBRACK, b. at Antwerp (?), 1693; sculptor; settled in London, 1720; d. there, 1770.

JOHN VANDERBANK, b. in England, 1694 (?); portrait painter; d. in London, 1739.

WILLIAM KENT, b. 1685; architect and decorative painter; d. in London, 1748.

CHARLES BRIDGMAN; landscape gardener; d. 1738.

The foregoing are identified by numbers over the heads of the figures referring to a list inscribed in the top left-hand corner of the picture; the remaining seven figures are unnamed.

Fifteen whole-length figures grouped round a table in a room with warm grey panelled walls; in the middle of the background is a chimney-piece, surmounted by a picture of a landscape with a man fishing, on either side of which is a statuette; to l. a looking-glass between two windows, and a bust on a low pedestal; to r. above, a dark green curtain. Dahl is seated on the l., dressed in black and holding a porte-crayon in his r. hand; leaning on the back of his chair is Hamilton, in blue; the head of Laroon turned three-quarters to r. is seen directly under the statuette to l.; next to him stands Gibbons wearing rust-red coat, his l. hand thrust into the breast, his r. pointing to a paper on the table; Rysbrack in buff, and Vanderbank in black, his r. hand resting on the table, are seated next to one another in the middle of the picture; Kent stands in profile to l. beneath the statuette to r.;

No. 69 GEORGE STONE

No. 83 AN ASSEMBLY OF ARTISTS

Lent by *Painter*

behind his back is Bridgman in black, his head turned slightly to r. and looking down; all have clean-shaven faces; Laroon and Kent dark hair, the rest white periwigs. Canvas, 23¾ × 28½ in.

Nichols, *Anecdotes of Hogarth*, p. 376, says that this picture represents a Society of Artists which existed about 1730.

Bequeathed to the University by Chambers Hall, 1855.

84 ROBERT HENLEY, EARL OF NORTHINGTON.

All Souls College. Thomas Hudson.

B. 1708 (?); entered St. John's College, 1724; Fellow of All Souls College, 1729; M.A., 1733; M.P. for Bath, 1747–57; Attorney-General, 1756; Lord Keeper, being the last to hold that office, and Speaker of the House of Lords, 1757; created a Baron, 1760; Lord Chancellor, 1761; created an Earl, 1764; d. 1772.

Three-quarters length, seated three-quarters to l.; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over black dress; his r. hand holds Chancellor's purse upright on his knee, his l. rests on the arm of his chair; dark background; inscribed with name and titles of subject. Canvas, 49 × 39½ in.

Exhibited at the Society of Artists of Great Britain, 1761.

Engraved by J. M°Ardell.

85 RICHARD TREVOR.

Dean of Christ Church. Attributed to Thomas Hudson.

B. 1707; entered Queen's College, 1724; Fellow of All Souls College, 1727; Canon of Christ Church, 1735; D.C.L., Queen's College, 1736; Bishop of St. David's, 1744, of Durham, 1752; d. 1771.

Three-quarters length, seated three-quarters to l.; white wig; clean-shaven face; square bands; white rochet; black chimere and scarf; his r. hand holds his square cap, his l. rests on the arm of his chair; architectural and curtain background. Canvas, 49 × 39 in.

On the frame is an inscription giving the name and title of the subject, and the date 1756 ÆT. 49.

Lent by *Painter*

86 JOHN CARNE.

TRINITY COLLEGE (THE PRESIDENT). **George Huddesford.**

B. 1724 (?); entered Hertford College, 1740; B.A., Trinity College, 1744; D.D., 1760; d. 1774.

Half length, slightly to r.; white bushy wig; clean-shaven face; square bands; black gown and cassock; his r. hand held before him; dark greenish-grey background. Canvas, 23½ × 19¾ in.

Inscribed on the back with the name of the subject and signature of the painter G. HUDDESFORD PINX. 1774.

87 JOHN TOTTIE (?).

REGIUS PROFESSOR OF ECCLESIASTICAL HISTORY. **Robert Edge Pine.**

B. 1705 (?); entered Worcester College, 1721; B.A., Queen's College, 1725; M.A. and Fellow of Worcester College, 1727; Archdeacon of Worcester, 1742; Rector of St. Martin's, Worcester, 1751; D.D. and Canon of Christ Church, 1760; d. 1774.

Bust to l., the head turned three-quarters towards the spectator; white bushy wig; clean-shaven face; square bands; black and scarlet D.D. gown; black scarf; warm grey background; signed and dated R. E. PINE, BATH 1783. Canvas, 26½ × 21½ in.

88 WILLIAM HAYES.

CURATORS OF THE SCHOOLS. **John Cornish.**

B. 1706; Organist of Worcester Cathedral, 1731, of Magdalen College, 1734; Professor of Music, 1742; D.Mus., 1749; d. 1777.

Half length, three-quarters to r.; white bushy wig; clean-shaven face; square bands; lace ruffles; white and scarlet D.Mus. robes over black dress; his r. hand thrust into the breast of his coat; dark background. Canvas, 29 × 24 in.

Given to the Music School by Philip Hayes, son of the subject, before 1795.

Engraved by T. Park, 1787.

Lent by *Painter*

89 WILLIAM GOWER.

WORCESTER COLLEGE (THE PROVOST).

B. 1702(?); entered Worcester College, 1715; B.A., 1719; Provost, 1736; D.D., 1739; d. 1777.

Bust, three-quarters to l., the head turned towards the spectator; white wig falling to neck; clean-shaven face; square bands; black gown and cassock; warm grey background. Canvas, 29½ × 24 in.

90 JAMES HARRIS.

WADHAM COLLEGE.

B. 1709; educated at Wadham College; published *Hermes, or a Philosophical Inquiry concerning Universal Grammar*, 1751; M.P. for Christchurch, 1761; a lord of the Treasury, 1763-5; 'a sound sullen scholar; a prig, and a bad prig' [Johnson]; 'one of those wiseacres whom such wiseacres as himself cried up for profound; but he was more like the scum at the top of a well' [Walpole]; d. 1780.

Three-quarters length, seated in profile to r.; white wig tied with bag; clean-shaven face; white cravat and ruffles; black clothes; both his hands rest on the arms of his chair; table with books to r.; architectural and curtain background. Canvas, 49½ × 39½ in.

A similar picture is in the National Portrait Gallery, where it is attributed to George Romney. These pictures have also been attributed to Sir Joshua Reynolds. There is no external evidence for either ascription.

91 GEORGE MASON.

CURATORS OF THE BODLEIAN LIBRARY. **Tilly Kettle.**

B. 1731(?); educated at St. John's College, Cambridge; D.D., New College, and Bishop of Sodor and Man, 1780; d. 1788.

Three-quarters length, seated three-quarters to r.; white bushy wig; clean-shaven face; square bands; white rochet; black chimere; both hands held before him, his r. elbow resting beside some books on a table to l.; architectural background; signed and dated T. KETTLE, PINXIT, 1780. Canvas, 49 × 39½ in.

Exhibited at the Royal Academy, 1781.

Engraved by W. Dickinson, 1788.

Lent by *Painter*

92 CHARLES BUTLER, EARL OF ARRAN.

CURATORS OF THE BODLEIAN LIBRARY. **Sir James Thornhill.**

B. 1671; second son of Thomas, Earl of Ossory; created Baron Butler in the English, and Earl of Arran in the Irish peerage, 1693; held posts about the courts of King William III and Queen Anne; Chancellor of the University, 1715; 'an inoffensive old man, the last male of the illustrious house of Ormond; much respected by the Jacobites, who had scarce any partizans left in whom they might venerate even a noble name' [Walpole]; d. 1759.

Whole length, standing facing the spectator, the head turned three-quarters to r.; white periwig falling to shoulders; clean-shaven face; lace cravat and ruffles; scarlet and ermine Peer's robes over cloth of gold coat; his l. hand on his hip, his r. points to his patent of election as Chancellor of the University which lies beside two volumes inscribed STATUTES OF THE UNIVERSITY upon a pedestal to l.; architectural background, view of the Sheldonian Theatre through opening to l.; signed and dated I. THORNHILL EQ^{R}. FT. 1727. Canvas, 91 × 56 in.

93 ARTHUR ONSLOW.

WADHAM COLLEGE. **Hans Hysing.**

B. 1691; entered Wadham College, 1708; a whig; M.P. for Guildford, 1720; Speaker of the House of Commons, 1728–61; Treasurer of the Navy, 1734–42; 'master of an honesty, which though it would bend very much upon most occasions, especially when its warping would prop his reputation, was tough and steady when pushed to an extremity; too pompous to be loved though too ridiculous to be hated; had too much dignity in his appearance not to be admired' [Walpole]; d. 1768.

Three-quarters length, standing facing the spectator, the head turned three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; lace cravat and ruffles; black and gold Speaker's robes over grey clothes; his r. hand holds a roll of papers before him, his l., gloved and holding glove, rests beside the mace on a table to r.; dark architectural background. Canvas, 49 × 39 in.

Engraved by J. Faber, the younger, with the date 1728.

CHARLES SOMERSET, DUKE OF BEAUFORT

No. 79

CHARLES BUTLER, EARL OF ARRAN

No. 92

Lent by *Painter*

94 THOMAS WILSON.

ORIEL COLLEGE.

B. 1703; educated at Christ Church; M.A., 1727; D.D., 1739; Rector of St. Stephen's, Walbrook, 1737; Prebendary of Westminster, 1743; Rector of St. Margaret's, Westminster, 1753; a follower of John Wilkes; d. 1784.

Three-quarters length, seated three-quarters to l., the head turned slightly to r.; white bushy wig; clean-shaven face; square bands; scarlet and black D.D. gown over black cassock; his l. hand rests on the arm of his chair, his r. points to a paper, inscribed MAGNA CHARTA, BILL OF RIGHTS, which lies beside a silver box, inscribed FREEDOM OF LONDON, on a table to r.; dark architectural background, distant view of the Sheldonian Theatre through opening to l. Canvas, 49½ × 39½ in.

95 THOMAS FERMOR, EARL OF POMFRET, AND HENRIETTA LOUISA JEFFREYS, COUNTESS OF POMFRET.

CURATORS OF THE UNIVERSITY GALLERIES. **Thomas Bardwell.**

THOMAS, EARL OF POMFRET, b. 1698, succeeded as second Baron Leominster, 1711; created an Earl, 1721; Knight of the Order of the Bath, 1725; Master of the Horse to Queen Caroline, 1727–37; Ranger of St. James's and Hyde Parks, 1751; d. 1753.

HENRIETTA, COUNTESS OF POMFRET, b. 1703; daughter and heiress of John, second Baron Jeffreys; m. 1720, Thomas, Earl of Pomfret; travelled in Italy and posed as a learned lady; after the death of her husband bought from her son the Arundelian statues, which had been acquired by her father-in-law, and presented them to the University, 1755; attended the Act 'to receive adoration and to hear herself called Minerva; the public orator had prepared an encomium on her beauty, but being struck with her appearance, had enough presence of mind to whisk his compliments to the beauties of her mind' [Walpole]; a constant subject of Walpole's satire; d. 1761.

Whole-length figures, Lord Pomfret on the r. standing nearly

Lent by *Painter*

in profile to l., his head turned three-quarters towards the spectator; he is clean-shaven and wears white periwig falling down back; lace cravat and ruffles; scarlet and ermine Peer's robes, with collar of the Order of the Bath, over cloth of gold coat; his l. hand holds a fold of his robe, his r., holding a folded document, is extended towards the Countess, who stands on the l., facing the spectator, her head turned slightly to l.; she has dark hair dressed with jewels, and wears low-necked red velvet gown and robes lined with ermine over white satin petticoat laced with gold; her l. hand at her side, her r. extended to take the document from Lord Pomfret; warm grey background, green curtain to l.; inscribed with the names of the subjects and signature of the painter T. BARDWELL F. Canvas, 85 × 49 in. (arched top).

Given to the University by the Countess herself, 1759; from the style of the frame may be presumed to have been brought from her house in Arlington Street, the Gothic decorations of which were famous in their day.

96 BERNARD GATES.

CURATORS OF THE SCHOOLS. Attributed to John Russell.

B. 1685 (?); Chorister of the Chapel Royal, 1702; Gentleman, 1708; Master of the Choristers; produced Handel's *Esther*, 1732; 'Tuner of the Regals' at Court; d. 1773.

Half length, three-quarters to r.; grey periwig falling down back; clean-shaven face; white cravat and ruffles; brown coat and waistcoat laced with gold; his r. hand held before him; warm grey background. Canvas, 29½ × 24½ in.

Given to the Music School by Thomas Saunders Dupuis, between 1784 and 1795.

Engraved 1784.

97 WILLIAM PITT, EARL OF CHATHAM.

TRINITY COLLEGE. William Hoare.

B. 1708; educated at Eton and Trinity College; M.P. for Old Sarum, 1735 and 1741; Prime Minister, 1756–61, again in 1766 with intervals of illness until 1768; created Earl of Chatham, 1766; d. 1778.

JOHN TOTTIE (?)

No. 87

ARTHUR ONSLOW

No. 93

DAVID GARRICK

No. 98

HENRY LUSHINGTON

No. 100

Lent by *Painter*

Bust, three-quarters to l.; white wig falling down back; clean-shaven face; white neckcloth; rust-red coat and waistcoat; three-cornered hat under his l. arm; warm grey background; painted in an oval spandrel. Canvas, 29 × 24 in.

Resembling, but not quite exactly, the head in the three-quarters length picture in the National Portrait Gallery.

Given to the College by Henry Kett, d. 1825.

98 DAVID GARRICK.

CURATORS OF THE UNIVERSITY GALLERIES. **Pompeo Battoni.**

B. 1717; a pupil of Dr. Johnson and came to London with him, 1737; produced *Lethe*, 1740; made his first appearance on the stage, at Ipswich, 1741; became famous in *Richard III*, at Goodman's Fields Theatre, 1741; travelled in France and Italy, 1763–4; 'no man's face had more wear and tear' [Johnson]; d. 1779.

Half length, three-quarters to l.; grey wig; clean-shaven face; lace cravat and ruffles; greyish-purple velvet coat and waistcoat; his r. hand holds a volume of Terence, open at a page showing illustrations of the masks for the *Andria*, on a table to l.; dark background; inscribed with the name of the subject and GIVEN AT ROME, 1764. Canvas, 28½ × 24 in.

99 DAVID GARRICK.

CHRIST CHURCH (SENIOR COMMON ROOM). **Robert Edge Pine.**

Half length, slightly to l., the head turned towards the spectator; white wig; clean-shaven face; white ruffles; grey coat open showing white shirt at throat; his r. hand holds a book with a light blue cover, an open page of which is inscribed MACBETH; dark background, crimson curtain to l. Canvas, 30 × 23½ in.

Bequeathed to the Common Room by William Scoltock, 1886.

A somewhat similar picture, but showing more of the figure and differing in details of the costume and in the position of the hands, both of which are seen, is in the National Portrait Gallery.

Engraved by William Dickinson, 1776.

Lent by *Painter*

100 HENRY LUSHINGTON.

WADHAM COLLEGE. **John Hamilton Mortimer.**

B. 1709 (?); entered Wadham College, 1725; B.A., 1729; D.D., 1765; Vicar of Eastbourne, 1735–79; d. 1779.

Bust, facing the spectator, the head turned three-quarters to r.; white bushy wig; clean-shaven face; square bands; black and scarlet D.D. gown; warm grey background; painted in an oval spandrel; signed and dated J.H.M. (monogram) 1777. Canvas, 29½ × 24½ in.

101 UNKNOWN MAN.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

Bust, almost in profile to r.; white wig tied with black bag; clean-shaven face; white neckcloth and shirt frill; buff coat; clouded sky background. Pastel on paper, 12 × 10 in. (oval).

Inscribed on the back JUNE 5TH, 1779, 2. DOZ. NO. 24.

Probably the portrait of Walter Ruding (see No. 117).

102 SIR WILLIAM BLACKSTONE.

CURATORS OF THE BODLEIAN LIBRARY. Copy from **Thomas Gainsborough.**

B. 1723; entered Pembroke College, 1738; Fellow of All Souls College, 1744; Professor of English Law, being the first to occupy the chair, 1758–66; entered Parliament as member for Hindon, 1761; published his edition of *Magna Charta*, 1758, the *Commentaries on the Laws of England*, 1765–9; Principal of New Inn Hall, 1761; Justice of Common Pleas, 1770; 'composed his *Commentaries* with a bottle of port before him; and found his mind invigorated and supported in the fatigue of his great work, by a temperate use of it' [Boswell]; d. 1780.

Half length, three-quarters to l.; white full-bottomed wig; clean-shaven face; square bands; scarlet and miniver Judge's robes; his r. hand holds a folded charter to which is attached the great seal of King John; dark background. Canvas, 29½ × 24½ in.

THOMAS FERMOR, EARL OF POMFRET, AND
HENRIETTA LOUISA JEFFREYS, COUNTESS OF POMFRET

No. 95

WALTER RUDING (?)

No. 101

Lent by *Painter*

Copy by Thomas Rising, signed and dated 1808, from the picture engraved by J. Hall, with the date 1774, in the possession of Mr. George Salting.

103 SIR WILLIAM BLACKSTONE.

CURATORS OF THE BODLEIAN LIBRARY. **Tilly Kettle.**

Three-quarters length, standing slightly to r., the head turned three-quarters to r.; white bushy wig; clean-shaven face; lace cravat and ruffles; scarlet and rose-coloured D.C.L. gown over black velvet clothes; his r. hand rests on his hip, his l. upon a volume, inscribed THE GREAT CHARTER, which lies with other books on a pedestal to l.; architectural background, purple curtain to l., sky through opening to r.; inscribed with the name and titles of subject and signature of painter T. KETTLE PINXIT. Canvas, 49½ × 39 in.

Given to the University by the Vinerian Professor and Scholars, 1781.

104 BENJAMIN BUCKLER.

ALL SOULS COLLEGE (THE WARDEN). **Thomas Gainsborough.**

B. 1718; educated at Oriel College; B.A., 1736; Fellow of All Souls College, 1739; D.D., 1759; Vicar of Cumnor, 1755; Keeper of the University's Archives, 1777; d. 1780.

Half length, three-quarters to l.; white bushy wig; clean-shaven face; white neckcloth; black coat and waistcoat; his r. hand holds a closed book; dark background; painted in an oval spandrel. Canvas, 29½ × 24½ in.

105 KARL FRIEDRICH ABEL.

CURATORS OF THE SCHOOLS.

B. 1725; a member of the King of Saxony's band, 1748; came to England, 1759; travelled in England and upon the Continent giving concerts; a celebrated performer on the Viol'-da-gamba; 'had a hand which no difficulties could embarrass, a taste so correct and delicate as never to let a single note escape him without meaning; the umpire in all musical controversy' [Burney]; d. in London, 1787.

Lent by *Painter*

Half length, three-quarters to l.; white wig; clean-shaven face; white cravat; reddish-brown coat and waistcoat braided with gold; table with papers and writing materials to l.; dark background. Canvas, 29½ × 24½ in.

Gutch says that this picture is the work of an artist named Teeds.

Given to the Music School by Philip Hayes, before 1795.

106 ROBERT LOWTH.

New College. **Robert Edge Pine.**

B. 1710; entered New College, 1729; B.A. and Fellow, 1733; Professor of Poetry, 1741–50; D.D. and published *Lectures on Hebrew Poetry*, 1753; Prebendary of Durham, 1755; Bishop of Oxford, 1766, of London, 1777; d. 1787.

Three-quarters length, seated three-quarters to l.; white bushy wig; clean-shaven face; square hands; white rochet; black chimere; his l. hand rests on the arm of his chair, his r. held before him; a Hebrew Bible lying open upon other books on a table to l.; dark architectural background. Canvas, 49 × 39 in.

Engraved by J. K. Sherwin, 1777.

107 BENJAMIN KENNICOTT.

Exeter College.

B. 1718; servitor at Wadham College, 1744; B.A. and Fellow of Exeter College, 1747; M.A., 1750; D.D., 1761; Radcliffe Librarian, 1767; Canon of Christ Church, 1770; published his edition of the Old Testament in Hebrew, 1776–80: d. 1783.

Bust, three-quarters to r.; white bushy wig; clean-shaven face; square bands; black gown and scarf; brown background; painted in an oval spandrel. Canvas, 29 × 24 in.

108 SAMUEL JOHNSON.

Trinity College. Attributed to **Frances Reynolds.**

B. 1709; entered Pembroke College, 1728; published *London*, 1738; the *Rambler*, 1750–2; *Dictionary of the English Language*, 1755; M.A., 1755; LL.D., 1775; visited Oxford, 1754, 1776, 1782 and 1784; d. 1784.

Lent by *Painter*

Bust, facing the spectator, the head turned three-quarters to l.; white wig; clean-shaven face; white neckcloth; brown coat and waistcoat; dark clouded background. Canvas, 25 × 21½ in. (arched top).

Possibly the portrait painted in 1783 by Miss Frances Reynolds, sister of Sir Joshua, which is said to have been an oil-painting of the dimensions of the present picture.

Given to the College by Robinson Duckworth, 1865.

109 THOMAS PARDO.

JESUS COLLEGE.

B. 1687 (?); entered Jesus College, 1704; B.A., 1708; Fellow, 1711; D.D. and Principal, 1727; Canon of St. David's, 1723, Chancellor, 1749–53; d. 1763.

Bust, three-quarters to l.; white wig; clean-shaven face; square bands; black gown; warm grey background; painted in an oval spandrel. Canvas, 29½ × 24 in.

110 UNKNOWN MAN.

TRINITY COLLEGE (THE PRESIDENT).

Half length, slightly to l.; white periwig falling to shoulders; clean-shaven face; lace cravat and ruffles; crimson coat embroidered with gold; crimson drapery over his l. shoulder; his l. hand holds a roll of maps on a table before him; dark background; painted in an oval spandrel. Canvas, 34 × 28½ in.

111 UNKNOWN MAN.

ST. JOHN'S COLLEGE.

Half length, three-quarters to l.; white wig; clean-shaven face; square bands; white ruffles; black gown over buff coat; warm grey background. Canvas, 29 × 24 in.

112 UNKNOWN MAN.

WORCESTER COLLEGE.

Bust, three-quarters to r.; dark grey periwig falling to shoulders; clean-shaven face; square bands; black cassock, gown, and scarf; warm grey background; painted in an oval spandrel. Canvas, 29 × 24½ in.

Lent by *Painter*

113 JOHN HENDERSON,

PEMBROKE COLLEGE. William Palmer.

B. 1757; a precocious scholar; taught Greek and Latin at Trefecca, in Brecknockshire, at twelve years old; entered Pembroke College, 1781; B.A., 1786; one of Dr. Johnson's circle during his visit to Oxford, 1784, when Boswell 'sauntered' with him 'in the venerable walks of Merton College, and found him a very learned and pious man; celebrated for his wonderful acquirements in alchymy, judicial astrology, and other abstruse and curious learning'; d. 1788.

Three-quarters length, seated in profile to r., the head turned three-quarters towards the spectator; fair hair falling to neck; youthful face; blue coat; black waistcoat, open over white frilled shirt at breast; his r. hand, holding a pen, rests on his knee, his l. holds a volume inscribed SCOTUS, which lies with writing materials on a desk to r.; bookcase in background. Canvas, 35¾ × 30 in.

Painted for Hannah More, bequeathed by her to Joseph Cottle, by him to the College, 1853.

The head engraved as a frontispiece to Cottle's *Malvern Hills*, 1829.

114 WILLIAM ADAMS.

PEMBROKE COLLEGE. Copy from John Opie.

B. 1706; entered Pembroke College, 1719; Fellow, 1727; D.D., 1756; Master, 1775; a junior Fellow of the College when Dr. Johnson entered it, he became his firm friend; entertained him when visiting Oxford in 1784.

Half length, facing the spectator; white bushy wig; clean-shaven face; black dress; his r. hand at his side; curtain background, bookcase to l. Canvas, 29½ × 24½ in.

Copied from the picture in the possession of Mr. F. A. Hyett of Painswick House, Gloucestershire.

Given to the College by Frederick Barlow de Sausmarez, 1889.

Lent by *Painter*

115 JOHN JAMES.

QUEEN'S COLLEGE. **Daniel Gardner.**

B. 1729; entered Queen's College as batler, 1745; M.A., 1755; D.D., 1782; Head Master of St. Bees School, 1755–71; d. 1785.

Three-quarters length, seated slightly to r.; white bushy wig; clean-shaven face; square bands; black gown and cassock; both hands, his l. holding a book, lie in his lap; architectural and curtain background. Body colours on paper, 21 × 17½ in. (oval).

Given to the College by J. E. Covan, 1892.

116 THOMAS SAINSBURY.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1736 (?); entered Merton College, 1754; B.A., 1758; D.D., 1778; Vicar of Ponteland, Northumberland, 1779; d. 1787.

Bust, almost in profile to l.; powdered hair; clean-shaven face; white neckcloth; black gown and cassock; clouded grey background. Pastel on paper, 12 × 9¾ in. (oval).

Inscribed on the back with the name of the subject.

117 WALTER RUDING.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1717 (?); entered Merton College, 1734; B.A., 1738; M.D., 1748; d. 1789.

Bust, almost in profile to r.; white wig in queue; clean-shaven face; white neckcloth; black gown over buff coat with silver buttons; clouded grey background. Pastel on paper, 11½ × 9¾ in. (oval).

Inscribed on the back with the name of the subject.

See No. 101.

Lent by *Painter*

118 JOHN OGLANDER.

NEW COLLEGE (THE WARDEN). **George Romney.**

B. 1737 (?); entered St. John's College, 1756; B.A. of New College, 1761; Warden, 1768; D.D., 1774; d. 1794.

Half length to l., the head turned three-quarters towards the spectator; white wig; clean-shaven face; square bands; black gown and scarf; his r. hand holding a pen rests on a paper to l.; warm grey clouded background. Canvas, 29 × 24 in.

Painted 1778. The payment of eighteen guineas for this picture is entered in the artist's accounts for 1778.

119 THOMAS WARTON.

TRINITY COLLEGE. **Sir Joshua Reynolds.**

B. 1728; entered Trinity College, 1744; B.A., 1747; Fellow, 1752; Professor of Poetry, 1756–67; Camden Professor of Ancient History and Poet Laureate, 1785; published *History of English Poetry*, 1774–81, biographies, translations and original verse; remarkable as a writer of sonnets; his beautiful ode *The First of April* is still remembered; 'the poetry historiographer looks unformed in his manners, and awkward in his gestures. He joined not one word in the general talk' [D'Arblay]; d. 1790.

Half length, seated slightly to l.; grey wig; clean-shaven face; white cravat and wrist-bands; dark grey coat and waistcoat; his l. hand rests on the arm of his chair; crimson curtain background. Canvas, 29½ × 24½ in.

Painted, and exhibited at the Royal Academy, 1784.

Bequeathed to the College by Thomas Penrose, 1851.

Engraved by C. H. Hodges, 1784.

120 HENRY BARTON.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1718 (?); entered Merton College, 1733; B.A., 1737; D.D. and Warden, 1759; d. 1790.

SIR WILLIAM BLACKSTONE

No. 103

THOMAS WARTON

No. 119

Lent by *Painter*

Bust, almost in profile to r.; white bushy wig; clean-shaven face; square bands; black gown and cassock; warm grey background. Pastel on paper, 12 × 9¾ in. (oval).

Inscribed on the back with the name of the subject.

121 HENRY BARTON.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

Bust, almost in profile to r.; white bushy wig; clean-shaven face; square bands; black gown and cassock; warm grey background. Pastel on paper, 8 × 6¼ in. (oval).

122 JOHN, VISCOUNT TRACY OF RATHCOOLE.

ALL SOULS COLLEGE (THE WARDEN). **Sir Thomas Lawrence.**

B. 1722; entered University College, 1741; B.A., 1745; M.A. of All Souls College, 1749; Warden, 1766; succeeded as seventh Viscount, 1792; d. 1793.

Half length, seated facing the spectator; white bushy wig; clean-shaven face; square bands; black gown, cassock, and scarf; his r. hand held before him; red curtain background. Canvas, 29 × 23½ in.

Engraved by C. Knight.

123 FLORA MACDONALD.

CURATORS OF THE BODLEIAN LIBRARY. **Allan Ramsay.**

B. 1722; daughter of Ranald Macdonald, a farmer of South Uist; assisted Prince Charles Edward Stuart in escaping to Skye, 1746; imprisoned in the Tower of London, but released, 1747; m. Allan Macdonald, 1750; 'a little woman, of a genteel appearance, and uncommonly mild and well bred' [Boswell]; d. 1790.

Half length, slightly to r.; dark hair dressed in curls with white rose; blue low-necked sleeveless bodice over white underdress; tartan scarf round shoulders; bunch of flowers at breast; her l. hand holds wreath of flowers; grey background; painted in an oval spandrel. Canvas, 29 × 24 in.

Engraved by J. McArdell.

Lent by *Painter*

124 JOHN WESLEY.

GOVERNING BODY OF CHRIST CHURCH. **George Romney.**

B. 1703; matriculated at Christ Church, 1720; ordained Deacon, 1725; Fellow of Lincoln College, 1726–51; leader of his brother Charles Wesley's 'Methodist Society' in Oxford, 1729; made a missionary voyage to America, 1735–8; preached University sermons, 1741 and 1744; held the first Methodist Conference, in London, 1744; 'a lean elderly man, fresh-coloured, his hair smoothly combed; but with a *soupçon* of curl at the ends. Wondrous clean, but as evidently an actor as Garrick' [Walpole]; d. 1791.

Bust, three-quarters to r.; white hair falling to neck; clean-shaven face; square bands; black dress edged with brown fur; reddish brown background. Canvas, 30 × 24 in.

Believed to be one of two contemporary repetitions, differing from it in having the dress trimmed with fur, of the original picture painted, Dec. 1788—Jan. 1789, for Mrs. Tighe, engraved by J. Spilsbury, 1789, and now in the possession of Mr. Walter R. Cassels.

Bought by subscription of members of the House, 1892.

125 JOHN WESLEY.

LINCOLN COLLEGE.

Half length, standing slightly to r.; brown hair falling to shoulders; clean-shaven face; square bands; black gown and cassock; both his hands rest on a book standing beside another book on a table before him; curtain background, bookcase to r. Canvas, 33½ × 26½ in.

126 SIR JOHN HAWKINS.

CURATORS OF THE SCHOOLS. **James Roberts.**

B. 1719; a Middlesex magistrate; knighted 1772; executor of the will of Dr. Johnson, whose life he published together with an edition of his works, 1787–9; published his *General History of Music*, 1776; 'a matter-of-fact man so exceedingly

JOHN WESLEY

No. 124

RICHARD ROBINSON, BARON ROKEBY

No. 133

Lent by *Painter*

religious and grave as to abhor mirth, except it is printed in the old black letter' [Walpole]; 'a most unclubable man' [Johnson]; d. 1789.

Half length, seated slightly to r.; white wig; clean-shaven face; lace cravat and ruffles; crimson velvet coat and waistcoat; his l. hand holds a book in his lap; table with inkstand to r.; green curtain background; bookcase, with books lettered HISTORY OF MUSIC, to r.; inscribed with name of subject and date 1786. Canvas, 29 × 24¼ in.

Given to the Music School by the painter, before 1795.

127 FREDERICK NORTH, EARL OF GUILFORD.

CURATORS OF THE BODLEIAN LIBRARY. — Sir Nathaniel Dance Holland.

B. 1732; entered Trinity College, 1749; M.A., 1750; M.P. for Banbury, 1754; Chancellor of the Exchequer and Leader of the House of Commons, 1767; First Lord of the Treasury, 1770–82; K.G., 1772; Joint-secretary of State in the Coalition Ministry of 1783; succeeded as second Earl of Guilford, 1790; 'a statesman, who, in a long, a stormy, and at length an unfortunate administration, had many political opponents, almost without a personal enemy: who has retained, in his fall from power, many faithful and disinterested friends' [Gibbon]; d. 1792.

Three-quarters length, seated three-quarters to l.; white wig tied with black bag; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over rust-red clothes; ribbon of the Order of the Garter across breast; dark background; red curtain to r. Canvas, 48½ × 39 in.

A similar picture is in the possession of Lord North.

Engraved by T. Burke, 1775.

128 GEORGE HORNE.

MAGDALEN COLLEGE (THE PRESIDENT). — T. Olive.

B. 1730; educated at University College; B.A., 1749; Fellow of Magdalen College, 1750, President, 1768; Dean of Canter-

Lent by *Painter*

bury, 1781; Bishop of Norwich, 1790; published *Commentary on the Psalms*, 1771; d. 1792.

Half length, slightly to r., the head turned slightly to l.; white bushy wig; clean-shaven face; silver-rimmed spectacles; square bands; white rochet; black chimere; brown background. Canvas, 29½ × 18 in. (oval).

Engraved by J. Heath, 1793.

129 EDWARD GIBBON.

EARL OF SHEFFIELD. **Henry Walton.**

B. 1737; entered Magdalen College, April 3, 1752, leaving it after his conversion to the Roman Church, June 8, 1753; published *Essai sur l'Étude de la littérature*, 1761; M.P. for Liskeard, 1774–80, for Lymington, 1781–3; Commissioner of Trade and Plantations, 1779–82; published the *Decline and Fall of the Roman Empire*, 1776–88; 'a thin little figure, with a large head, disputing and urging, with the greatest ability [1753]; Mr. Gibbon became very fat and corpulent, but he had uncommonly small bones, and was very slightly made' [Sheffield]. 'His mouth, mellifluous as Plato's, was a round hole nearly in the centre of his visage' [Colman]; d. 1794.

Bust, three-quarters to l.; powdered hair; clean-shaven face; white cravat; buff coat and waistcoat, open over white shirt-frill at breast; warm grey background. Panel, 8¾ × 6¾ in. (oval).

In the possession of John, first Earl of Sheffield, before 1814.

'Painted by Mr. Warton, 1774, before [Gibbon] became very corpulent. It is by far the best likeness of him that exists' [Sheffield].

Engraved by J. Fittler, but with the bust and dress copied from the portrait by Reynolds (No 131).

130 EDWARD GIBBON.

EARL BEAUCHAMP. **George Romney.**

Three-quarters length, seated three-quarters to l., the head turned slightly towards the spectator; white wig; clean-shaven face; white cravat and ruffles; rose-coloured velvet

No. 129 EDWARD GIBBON

No. 131 EDWARD GIBBON

Lent by *Painter*

coat with high brown fur collar; grey breeches and stockings; his l. hand rests on his thigh, his r. points to three books inscribed ROMAN HISTORY which stand with writing materials on a table to l.; brown clouded background. Canvas, 49½ × 39 in.

Painted in London, January, 1783, for William Hayley, the poet, to whom it was given by the painter, June, 1787. Sold at Hayley's sale, 1821, to Captain Godfrey from whom it passed to William, second Earl Beauchamp.

'The countenance is delicately exact in resemblance and truth of character, but the subordinate parts are very far from being entitled to praise' [Hayley].

131 EDWARD GIBBON.

EARL OF ROSEBERY, K.G. **Sir Joshua Reynolds.**

Bust, facing the spectator, the head turned three-quarters to l.; white wig tied with black bag; clean-shaven face; lace cravat; scarlet coat and waistcoat edged with brown fur; dark background. Canvas, 29 × 24½ in.

Painted in 1779; exhibited at the Royal Academy, 1780; the payment of £35 15*s.* for this picture occurs in the painter's accounts for 1781. Taken by Gibbon to Lausanne, 1783, where 'he used to look at it as often as if it had been his mistress's' [C. J. Fox]; subsequently exchanged, 1790, with John Baker Holroyd, first Earl of Sheffield, for his own portrait, also by Reynolds; remained at Sheffield Place until it passed into the hands of the present owner, 1895.

'That wonderful portrait, in which, while the oddness and vulgarity of the features are refined away, the likeness is perfectly preserved' [Rogers].

Engraved by J. Hall, 1780.

132 EDWARD GIBBON (?).

BALLIOL COLLEGE. Attributed to **George Romney.**

Bust, slightly to l., the head turned three-quarters to r.; white wig; clean-shaven face; buff coat; white waistcoat embroidered with gold; dark background. Canvas, 29½ × 24 in.

Lent by *Painter*

Given to the College, before 1890, by Henry Willett, of Brighton, by whom it had been bought, before 1867, from John Southenden Burn (d. 1870) who had purchased it from Horatio Rodd (fl. c. 1859), into whose possession it is said to have passed from William Davies (d. 1820), of the firm of Cadell and Davies, who had acquired it from William Hayley, for whom it is supposed to have been painted. According to Sir George Scharf (*Athenaeum*, Nov. 17, 1894), the early part of this pedigree was invented by J. S. Burn, and the portrait was twice rejected as spurious by the Trustees of the National Portrait Gallery.

133 RICHARD ROBINSON, BARON ROKEBY.

GOVERNING BODY OF CHRIST CHURCH. **Sir Joshua Reynolds.**

B. 1709; educated at Christ Church; B.A., 1730; D.D., 1748; Prebendary of York, 1738; Bishop of Killala, 1752, of Leighlin and Ferns, 1759, of Kildare, 1761; Dean of Christ Church, Dublin, 1761; Archbishop of Armagh, 1765; first Prelate of the Order of St. Patrick; created Baron Rokeby, 1777; d. 1794.

Three-quarters length, seated in profile to r., in a brown arm-chair, the head turned slightly towards the spectator; white bushy wig; clean-shaven face; white rochet; black chimere; his r. hand turns the pages of a volume standing open beside other books on a table with a blue cover to r.; architectural background; inscribed J. REYNOLDS PINXIT. Canvas, 49 × 39 in.

The payment of £52 10*s*., most probably for this picture, occurs in the painter's accounts for 1763.

A similar picture, signed and dated 1765, is in the possession of the Archbishop of Armagh.

Engraved by R. Houston with the date 1764.

134 RICHARD ROBINSON, BARON ROKEBY.

DEAN OF CHRIST CHURCH. **Sir Joshua Reynolds.**

Three-quarters length, seated three-quarters to l. in a crimson armchair; white bushy wig; clean-shaven face; square bands; white rochet; black chimere and scarf; both his hands rest

GEORGE HENRY LEE, EARL OF LICHFIELD

No. 135

JOHN WILLS

No. 151

Lent by *Painter*

on the arms of his chair; dark architectural background, crimson curtain to r. Canvas, 50 x 39½ in.

Bequeathed to the Deanery by the Very Rev. Edmund Goodenough, 1845.

Lord Rokeby sat frequently to the painter; six portraits of him are enumerated by Messrs. Graves and Cronin in *The History of the Works of Sir Joshua Reynolds*. The latest, highly admired by contemporaries, represents the Archbishop in a hat and great-coat, and was exhibited in 1775.

135 GEORGE HENRY LEE, EARL OF LICHFIELD.

CURATORS OF THE BODLEIAN LIBRARY. **George Huddesford.**

B. 1718; M.A., St. John's College, 1737; M.P. for Oxfordshire, 1740 and 1741; succeeded as third earl, 1743; D.C.L. and Chancellor of the University, 1762; 'if he did not make the figure which his youth had promised, the Jacobites could not reproach him, as he had drowned his parts in the jovial promotion of their cause' [Walpole]; d. 1772.

Whole length, standing slightly to r.; dark brown hair in queue; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over rust-red dress; his l. hand rests upon his Peer's robes which lie with his coronet on a pedestal to r., his r. on his hip; architectural and green curtain background; signed and dated G. HUDDESFORD PINXIT 1777. Canvas, 93 x 57 in.

136 WILLIAM BOYCE.

CURATORS OF THE SCHOOLS. **Attributed to Thomas Hudson.**

B. 1710; Chorister of St. Paul's Cathedral; composer and joint-organist to the Chapel Royal, 1736; organist, 1758; D.Mus. Cambridge, and organist of All Hallows the Great and Less, 1749; produced *Solomon*, 1743; in the later years of his life when incapacitated by deafness from active work he edited the *Cathedral Music*; 'one of the most honest of our composers, and one of the few who neither pillage from Handel nor servilely imitate him' [Burney]; d. 1779.

Lent by *Painter*

Whole length, standing three-quarters to l.; white periwig falling down back; clean-shaven face; white cravat and ruffles; grey clothes, the waistcoat embroidered with gold; three-cornered hat under his l. arm; his l. hand points to an organ to l., his r. holds a volume inscribed SOLOMON SERENATA; dark architectural background; stained glass window to l. Canvas, 88 × 57 in.

Given to the Music School by Philip Hayes, before 1795.

137 JAMES BOULTER.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1765 (?); entered Merton College, 1788; B.A., 1788; M.A., 1795; d. 1795.

Bust, three-quarters to r.; powdered hair; clean-shaven face; white neckcloth; black gown over blue coat with brass buttons; buff waistcoat; bluish-grey clouded background. Pastel on paper, 11 × 8½ in. (oval).

Inscribed on the back with name of the subject and signature of the painter L. VASLET OF BATH FECIT OXON, 1790.

138 THOMAS FOTHERGILL.

QUEEN'S COLLEGE. **Edward Penny.**

B. 1716 (?); entered Queen's College, 1734; B.A., 1739; Fellow, 1751; D.D., 1762; Provost, 1767; Vice-Chancellor, 1772; Prebendary of Durham, 1775; d. 1796.

Half length, three-quarters to r., the head turned towards the spectator; white bushy wig; clean-shaven face; square bands; black and scarlet D.D. gown; his r. hand holds a book; warm grey background. Canvas, 29 × 26 in.

139 THOMAS STINTON.

EXETER COLLEGE.

B. 1747; entered Exeter College, 1765; Fellow, 1767; B.A., 1770; D.D. and Rector, 1785; Vicar of Great Carlton, Lincolnshire, 1776; Prebendary of St. Paul's, 1795; d. 1797.

Lent by *Painter*

Bust, three-quarters to r.; white bushy wig; clean-shaven face; square bands; black dress; architectural and curtain background, sky through opening to r. Canvas, 29 × 24½ in.

140 PHILIP HAYES.

CURATORS OF THE SCHOOLS.

B. 1738; son of William Hayes (see No. 88); entered Magdalen College, 1763; B.Mus., 1763; organist of New College, 1776; D.Mus., Professor of Music and organist of Magdalen College, 1777; organist of St. John's College, 1790; 'a monopolist of organs; with delicate small hands, and a soft velvety voice' [Cox]; 'supposed to be the largest man in England' [Gents. Mag.]; d. 1797.

Half length, three-quarters to r.; white wig; youthful face; white cravat and ruffles; grey coat and waistcoat; his r. hand thrust into the breast, his l. holds a scroll of music; another scroll and books on a table to r.; dark background; inscribed with the name of the subject and AETAT 20, 1758. Canvas, 29 × 24 in.

141 WILLIAM NEWCOME.

PEMBROKE COLLEGE (THE MASTER). **Hugh Douglas Hamilton.**

B. 1729; entered Pembroke College, 1745; M.A. and Fellow of Hertford College, 1753; D.D., 1765; Bishop of Dromore, 1766, of Ossory, 1775, of Waterford and Lismore, 1779; Archbishop of Armagh, 1795; d. 1800.

Half length, three-quarters to r.; white bushy wig; clean-shaven face; square bands; white rochet; black chimere; his r. hand holds a book bound in scarlet standing on a table before him; warm grey background. Panel, 29 × 24 in.

Engraved by C. Knight with the date 1798.

142 UNKNOWN MAN.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

Bust, slightly to r.; powdered hair; clean-shaven face; white neckcloth; black gown over green coat; brown background. Pastel on paper, 10¾ × 8½ in. (oval).

Inscribed on the back with the signature of the painter L. VASLET FECIT 1790.

Lent by *Painter*

143 JOSEPH WARTON.

CURATORS OF THE UNIVERSITY GALLERIES. **Sir Joshua Reynolds.**

B. 1722; brother of Thomas Warton (see No. 119); educated at Oriel College; B.A., 1744; D.D., 1768; Prebendary of St. Paul's, 1782, of Winchester, 1788; second master of Winchester, 1755, head master, 1766-93; published an edition of Pope's works, translations, and original poetry in which he appears as a forerunner of the naturalistic school; 'always called an enthusiast by Dr. Johnson, who would take off Dr. Warton with the strongest humour; describing the ecstasy with which he would seize upon the person nearest to him, to hug in his arms, lest his grasp should be eluded, while he displayed some picture, or some prospect; and indicated the particular point of view, or of design, that he wished should be noticed' [D'Arblay]; d. 1800.

Half length, slightly to l.; white bushy wig; clean-shaven face; square bands; black gown and cassock; his r. hand held before him; grey background. Canvas, 29 × 24¼ in.

Bequeathed to the University by the Rev. Thomas Penrose, 1851.

Engraved by J. R. Smith, 1777.

144 WELBORE ELLIS, BARON MENDIP.

GOVERNING BODY OF CHRIST CHURCH. **Thomas Gainsborough.**

B. 1713; student of Christ Church, 1732; B.A., 1736; D.C.L., 1773; entered Parliament as member for Cricklade, 1741; held various posts in the Government; Secretary of State at War, 1762-5; Treasurer of the Navy, 1777; Secretary of State for the Colonies, 1782; created Baron Mendip, 1794; 'in his figure, manner, and deportment the very essence of form, he regularly took his place on the Treasury Bench dressed in all points as if he had been going to the drawing-room at St. James's' [Wraxall]; 'so emptily important and distilling paragraphs of old news with such solemnity, that I did not know whether it was a man or the Utrecht Gazette. If Ellis had been a hermit he would have bowed to a cock-sparrow' [Walpole]; d. 1802.

SAMUEL JOHNSON

No. 108

JOHN OGLANDER

No. 118

JOSEPH WARTON

No. 143

WELBORE ELLIS, BARON MENDIP

No. 144

Lent by *Painter*

Three-quarters length, standing slightly to l.; white wig tied with black bag; clean-shaven face; lace cravat and ruffles; rust-red clothes; his r. hand thrust into the breast, his l. grasps the hilt of his sword; three-cornered hat under his l. arm; to l. a table with a green cover upon which is a folded paper inscribed THE R^t HON^ble WELLBORE ELLIS, HIS MAJESTY'S SECRETARY AT WAR, 1763. THE HUMBLE MEMORIAL OF . . .; dark brown background, green curtain to r. Canvas, 49 × 39 in.

145 SIR JAMES EYRE.

ST. JOHN'S COLLEGE. **Lemuel Francis Abbot.**

B. 1734; entered St. John's College, 1749; Recorder of London, 1763; knighted, 1772; President of Court of Exchequer, 1787; Chief Commissioner of the Great Seal, 1792–3; Chief Justice of Common Pleas, 1793; d. 1799.

Three-quarters length, seated slightly to l.; white full-bottomed wig; clean-shaven face; square bands; scarlet and miniver Judge's robes; collar of SS.; his r. hand on his thigh, his l. rests on a table to r. Canvas, 49 × 39½ in.

Engraved by Valentine Green, 1798.

146 SIR ROBERT CHAMBERS.

UNIVERSITY COLLEGE. **Robert Home.**

B. 1737; Exhibitioner of Lincoln College, 1758; Fellow of University College and M.A., 1761; Vinerian Professor of Law, 1762–77; Principal of New Inn Hall, 1766; Judge in the Supreme Court of Bengal, 1774; knighted, 1778; Chief Justice in Bengal, 1789–99; d. 1803.

Three-quarters length, seated facing the spectator, the head turned three-quarters to r.; white full-bottomed wig; square bands; scarlet and miniver Judge's robes; his l. hand holds his cap, his r. supports his head, the elbow resting on a table to l. upon which are writing materials and a letter addressed to the subject; architectural background, landscape through opening to r. Canvas, 49¾ × 39 in.

Engraved by G. Dawe as 'painted in Calcutta.'

Lent by *Painter*

147 JOSEPH PRIESTLEY.

MANCHESTER COLLEGE. **James Millar.**

B. 1733; educated for the Presbyterian ministry; created Hon. LL.D., Edinburgh, 1764; F.R.S., 1766; librarian to the Earl of Shelburne, 1772–80; published works attacking orthodox religious doctrines and supported the cause of the French Revolution; discovered 'dephlogisticated air'—named oxygen by Lavoisier—1774; contributed largely to the foundation of the study of chemistry and electricity; emigrated to New York, 1794; d. 1804.

Half length, three-quarters to r.; white wig; clean-shaven face; white neckcloth; black coat; his r. hand thrust into the breast; warm grey background; painted in an oval spandrel; inscribed THE REV. JOSEPH PRIESTLEY PAINTED BY JAMES MILLAR 1789. Canvas, 29 × 24½ in.

Exhibited at the Royal Academy, 1790.

148 JOSEPH PRIESTLEY.

MANCHESTER COLLEGE. **John Opie.**

Bust, facing the spectator, the head turned slightly to l.; white wig; clean-shaven face; white neckcloth; black coat and overcoat; red curtain background. Canvas, 29½ × 24 in.

149 JOHN VINICOMBE.

PEMBROKE COLLEGE. **John Opie.**

B. 1760(?); entered Pembroke College, 1778; B.A., 1782; B.D., 1799; Fellow, 1783–1803; d. 1808.

Half length, three-quarters to l.; powdered hair; clean-shaven face; white neckcloth; black coat; red curtain background, landscape through opening to l. Canvas, 29 × 24½ in.

Bequeathed to the College by Sir Rose Price, Bart., 1834.

150 JOHN WILLS.

WADHAM COLLEGE. **John Hoppner.**

B. 1741; scholar of Wadham College; B.A., 1761; M.A. and Fellow, 1765; D.D., 1783; Warden of Wadham College, 1783; Benefactor to Wadham College; d. 1806.

JOSEPH PRIESTLEY

No. 147

JOSEPH PRIESTLEY

No. 148

DAVID HARTLEY

No. 153

SIR GILES ROOKE

No. 154

Lent by *Painter*

Three-quarters length, seated slightly to r.; white bushy wig; clean-shaven face; square bands; scarlet and black D.D. gown over black cassock; his r. hand rests on his knee, his l. holds a volume which stands beside other books, one of the University staves, papers, and a bunch of keys, on a table to r.; curtain background, bookcase to r. Canvas, 49 × 39 in.

On the back is the date 1792–6.

151 JOHN WILLS.

CURATORS OF THE BODLEIAN LIBRARY. **Lewis Vaslet.**

Bust, three-quarters to r.; white bushy wig; clean-shaven face; square bands; scarlet and black D.D. gown and black scarf over black cassock; dark background. Pastel on paper, 10¾ × 8½ in. (oval).

Signed and dated on the back L. VASLET OF BATH FECIT 1790.

152 JOSEPH CHAPMAN.

FREDERICK P. MORRELL, ESQ. **Lewis Vaslet.**

B. 1748 (?); entered Trinity College, 1759; B.A., 1763; President, 1776; D.D., 1777; Vice-Chancellor, 1784–8, and received King George III when he visited Oxford with Queen Charlotte, the Princesses, and Miss Burney in 1786; d. 1808.

Bust, three-quarters to l.; white bushy wig; clean-shaven face; square bands; black gown and scarf over black cassock; grey background. Pastel on paper, 8½ × 6½ in. (oval).

On the back is the date JUNE, 1790.

153 DAVID HARTLEY.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1732; entered Corpus Christi College, 1747; B.A., 1751; Fellow of Merton College; M.P. for Hull, 1774; Minister Plenipotentiary, and signed the Definitive Treaty between the United States of America and Great Britain, 1783; 'though destitute of any personal recommendations of manner, possessed some talent, with unsullied probity, added to indefatigable perseverance and labour. The intolerable length, when increased by the dullness of his speeches, rendered him

Lent by *Painter*

an absolute nuisance, even to his own friends. His rising always acted like a dinner bell' [Wraxall]; d. 1813.

Bust, three-quarters to r.; powdered hair; clean-shaven face; tortoiseshell-rimmed spectacles; square bands; black gown over black coat, lined with brown, and black waistcoat; dark background. Pastel on paper, 10¾ × 8½ in. (oval).

Inscribed on the back with the name of the subject and signature of the painter L. VASLET FECIT 1789.

154 SIR GILES ROOKE.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1743; entered St. John's College, 1759; M.A. and Fellow of Merton College, 1766; Puisne Judge of Common Pleas and knighted, 1793; d. 1808.

Bust, almost in profile to l.; powdered wig in queue; clean-shaven face; square bands; black gown over buff coat; bluish-green clouded background. Pastel on paper, 12 × 10 in. (oval).

Inscribed on the back with the name of the subject and THIS PICTURE SHOULD BE HUNG IN A ROOM THAT IS WELL AIR'D AND WHERE THE SUN CANNOT SHINE UPON IT. PAINTED AT OXFORD 1780 BY MR. VASLET OF BATH.

155 SIR GILES ROOKE.

MERTON COLLEGE. **John Hoppner.**

Three-quarters length, seated three-quarters to r.; white full-bottomed wig; clean-shaven face; square bands; scarlet and miniver Judge's robes; his r. hand holds his cap, his l. a fold of his cuff; table with writing materials to r.; dark curtain background. Canvas, 49 × 39 in.

Exhibited at the Royal Academy, 1795.

156 JOHN SMITH.

PEMBROKE COLLEGE. **Henry Howard.**

B. 1744 (?); entered Pembroke College, 1761; B.A., 1765; D.D. and Master, 1796; Rector of Fairford, 1804; a naval chaplain, 'said to have exercised largely what is called the

Lent by *Painter*

traveller's privilege in embellishing the stories of his travels, gained the *sobriquet* of "Sinbad the Sailor"' [Cox]; d. 1809.

Three-quarters length, seated in profile to l.; bald head with fringe of white hair; clean-shaven face; square bands; black gown over black dress; his r. hand holds an eyeglass, his l. turns the pages of a volume lying upon a table to l.; landscape and sky background, curtains at either side. Canvas, 49 × 39 in.

Posthumous portrait based upon a caricature by Robert Dighton. Painted for the College, 1811.

157 WILLIAM MURRAY, EARL OF MANSFIELD.

GOVERNING BODY OF CHRIST CHURCH. **David Martin.**

B. 1705; student of Christ Church, 1723; M.A., 1730; M.P. for Boroughbridge, and Solicitor General, 1742; Attorney General, 1754; Lord Chief Justice, and created Baron Mansfield, 1756; Earl Mansfield, 1776; resigned office, 1788; d. 1793.

Whole length, seated three-quarters to l.; white wig falling over shoulders; clean-shaven face; lace cravat and ruffles; crimson and ermine Peer's robes over cloth of gold coat; crimson breeches; his l. hand, at his side, holds a scroll, his r. points towards a volume standing open beside other books on a table to l.; architectural and curtain background; signed and dated MARTIN PINXT 1776. Canvas, 85 × 60 in.

Engraved by the painter 1775, with the date 1770.

158 HENRY, EARL BATHURST.

BALLIOL COLLEGE. **David Martin.**

B. 1714; entered Balliol College, 1730; B.A., 1733; M.P. for Cirencester, 1735; Judge of Common Pleas, 1754; Lord Chancellor and created Baron Apsley, 1771–8; succeeded as second Earl, 1775; Lord President of Council, 1779; 'the least able lawyer to whom the great seal of this country was confided in the course of the eighteenth century' [Wraxall]; d. 1794.

Whole length, standing three-quarters to l.; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over black clothes; cloth of silver

Lent by *Painter*

waistcoat; his l. hand at his side, his r. rests upon the Chancellor's purse and mace which lie on a table to l., against which a wand of office leans; architectural and curtain background; landscape through window to l. Canvas, 99½ x 58 in.

Given to the College by Henry, third Earl Bathurst, son of the subject, 1829.

Engraved by Thomas Watson with the date 1776.

159 WILLIAM MARKHAM.

GOVERNING BODY OF CHRIST CHURCH. **Sir Joshua Reynolds.**

B. 1719; student of Christ Church, 1738; B.A., 1742; D.C.L., 1752; Head master of Westminster School, 1753; Dean of Rochester, 1765, of Christ Church, 1767; Bishop of Chester, 1771; Preceptor to the Prince of Wales and Duke of York, 1771-6; Archbishop of York, 1777; a learned classical scholar; an ardent politician; a 'warlike Metropolitan' [Walpole]; 'his business was rather in courting the great; he had a great deal of pomp, especially when he lifted his hand, waved it, and repeated Latin verses' [Bentham]; d. 1807.

Three-quarters length, standing three-quarters to l.; white bushy wig; clean-shaven face; square bands; white rochet; black chimere; his r. hand at his side holds his square cap, his l. at his waist; light architectural background, sky between pillars to l., olive green curtain to r. Canvas, 55½ x 44 in.

Painted 1777, exhibited at the Royal Academy, 1778; in the painter's accounts for 1779 occurs the payment of £94 10*s.* for this picture, with a copy, now in the possession of the Archbishop of York at Bishopthorpe.

Engraved by J. R. Smith, 1778.

160 SIR ROGER NEWDIGATE.

UNIVERSITY COLLEGE. Copy from **George Romney.**

B. 1719; entered University College, 1736; M.A., 1738; D.C.L., 1749; succeeded as fifth Baronet, 1734; M.P. for Middlesex, 1741-7, for the University, 1750-80; presented to the University the two marble candelabra made by Piranesi from fragments excavated at Hadrian's Villa, 1776; founded the prize for English verse, 1805; d. 1806.

WILLIAM MARKHAM

No. 159

CYRIL JACKSON

No. 162

Lent by *Painter*

Whole length, standing slightly to r.; white hair; clean-shaven face; lace cravat and ruffles; scarlet D.C.L. gown over black clothes; cloth of gold waistcoat; his r. hand at his waist, his l. holding doctor's cap hangs by his side; table with writing materials and papers to r.; architectural and curtain background, landscape with distant view of Oxford through opening to l. Canvas, 94 × 58½ in.

Copy by Thomas Kirkby, signed, from the picture painted 1789–94, in the possession of Sir Edward Newdigate-Newdegate, K.C.B.

161 WILLIAM HENRY CAVENDISH BENTINCK, DUKE OF PORTLAND.

CURATORS OF THE BODLEIAN LIBRARY. **Benjamin West.**

B. 1738; educated at Christ Church; M.P. for Weobley, 1760; succeeded as third Duke, 1762; Lord Lieutenant of Ireland, 1782; Prime Minister, 1783; Chancellor of the University, 1792; Secretary of State for the Home Department, 1794; Prime Minister, 1807; 'high-minded but ordinary; his abilities were second-rate' [Greville]; d. 1809.

Whole length, seated facing the spectator, the head turned almost in profile to r.; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over black clothes; his r. hand holds a roll of papers, his l. rests on the arm of his chair; Peer's robes and coronet on a table to l.; architectural and curtain background, distant view of the Radcliffe Camera through opening to l.; signed and dated B. WEST 1814. Canvas, 96 × 72 in.

Exhibited at the Royal Academy, 1814.

162 CYRIL JACKSON.

GOVERNING BODY OF CHRIST CHURCH. **William Owen.**

B. 1746; student of Christ Church, 1764; M.A., 1771; Canon, 1779; D.D., 1781; sub-preceptor to the Prince of Wales and Duke of York, 1771–6; Dean of Christ Church, 1783–1809; 'Christ Church pride and exclusiveness never ran so high as

Lent by *Painter*

they did *regnante Cyrillo* . . . walking stately in Tom quadrangle, every cap being off the head even of Tutors and Noblemen while he was in sight' [Cox]; d. 1819.

Three-quarters length, seated facing the spectator; white bushy wig; clean-shaven face; square bands; black gown, scarf, and cassock; both hands folded together hold his square cap upright in his lap; architectural and curtain background; sky through opening to r.; signed and dated W. OWEN PINX 1810. Canvas, 55½ × 43½ in.

Exhibited at the Royal Academy, 1811.

Engraved by Charles Turner, 1811.

163 BROWNLOW NORTH.

ALL SOULS COLLEGE. **Henry Howard.**

B. 1741; brother of Lord North (see No. 127); entered Trinity College, 1760; B.A., 1762; Fellow of All Souls College, 1763; D.C.L., 1770; Canon of Christ Church, 1768; Dean of Canterbury, 1770; Bishop of Coventry and Lichfield, 1771, of Worcester, 1774, of Winchester, 1781; d. 1820.

Three-quarters length, seated slightly to r.; white bushy wig; clean-shaven face; square bands; blue velvet mantle of Prelate of the Order of the Garter with collar and badge, over white rochet and black chimere; both hands rest on the arms of his chair; architectural and curtain background, landscape with distant view of St. George's Chapel, Windsor, through opening to r. Canvas, 56 × 43½ in.

Exhibited at the Royal Academy, 1818.

Engraved by S. W. Reynolds, 1819.

164 WILLIAM WINDHAM.

UNIVERSITY COLLEGE. **Sir Thomas Lawrence.**

B. 1750; entered University College, 1767; M.A., 1782; D.C.L., 1793; entered Parliament as member for Norwich, 1784; one of the managers of the impeachment of Warren Hastings, 1788; Secretary of State at War, 1794–1801, at War and for the Colonies, 1806–7; 'one of the most agreeable, spirited,

No. 164 WILLIAM WINDHAM

No. 165 WILLIAM EDEN, BARON AUCKLAND

Lent by *Painter*

well-bred, and brilliant conversers I have ever spoken with, with a very pleasing though not handsome face, a very elegant figure, and an air of fashion and vivacity' [D'Arblay]; 'the lineaments of his countenance, though they displayed the ravages of small-pox, were pleasing and retained a character of animation blended with spirit and intelligence' [Wraxall]; d. 1810.

Three-quarters length, standing facing the spectator, the head turned three-quarters to r.; powdered hair; clean-shaven face; white neckcloth; black clothes; white waistcoat; his r. hand hangs by his side, his l. holding papers rests on some books on a table to r.; another table, with writing materials, behind to l.; architectural and curtain background. Canvas, 49½ × 39½ in.

Exhibited at the Royal Academy, 1803.

165 WILLIAM EDEN, BARON AUCKLAND.

GOVERNING BODY OF CHRIST CHURCH. **Sir Thomas Lawrence.**

B. 1744; student of Christ Church, 1763; M.A., 1768; Under-Secretary of State, 1772; M.P. for Woodstock, 1774; Lord of Trade and Plantations, 1776; held various posts in the Government; negotiated commercial treaty with France, 1786; created Irish Baron, 1789, English Baron, 1793; 'in his person he rose above the ordinary height, Eden's figure was elegant and wanted not grace. His countenance was thin and pale, his features regular and full of intelligence, his manners calm, polite, and conciliating. There equally existed in Eden's physiognomy, even in his manner and deportment, something which did not convey the impression of plain dealing or inspire confidence' [Wraxall]; d. 1814.

Three-quarters length, seated three-quarters to l. in a purple armchair; powdered hair; clean-shaven face; white neckcloth; dark green coat; black satin breeches; white waistcoat open over frilled shirt at breast; his l. hand holds a paper; table with writing materials to r.; architectural and purple curtain background. Canvas, 49 × 39 in.

Painted for the House, 1792.

Exhibited at the Royal Academy, 1794.

Engraved by W. Dickinson, 1796.

Lent by *Painter*

166 MATTHEW BAILLIE.

BALLIOL COLLEGE. **William Owen.**

B. 1761; educated at Balliol College; M.B., 1787; studied medicine under Dr. William Hunter; Physician to St. George's Hospital, 1787–99; M.D. and Fellow of the College of Physicians, 1789; published *Morbid Anatomy of some of the most important Parts of the Human Body*, 1795; d. 1823.

Three-quarters length, seated facing the spectator; white hair; clean-shaven face; white neckcloth; scarlet M.D. gown over black clothes; both hands, clasped together, lie in his lap; table with writing materials to r.; curtain background, bookcase to r. Canvas, 50 × 40 in.

Inscribed on the back with the names and titles of the subject and painter, with the date 1817.

167 REGINALD HEBER.

ALL SOULS COLLEGE. **Thomas Phillips.**

B. 1783; entered Brasenose College, 1800; won the Newdigate prize with his poem *Palestine*, 1803; Fellow of All Souls College, 1805; Prebendary of St. Asaph, 1812; Bishop of Calcutta, 1822; d. 1826.

Three-quarters length, standing three-quarters to l.; fair hair and slight whiskers; square bands; white rochet; black chimere; his r. hand holds his square cap before him, his l. hangs by his side; architectural and curtain background, distant view of Calcutta Cathedral through opening to l.; signed and dated T. P. (monogram) 1823. Canvas, 55½ × 43 in.

Engraved by S. W. Reynolds, 1824.

168 JOHN EVELEIGH.

ORIEL COLLEGE. **John Hoppner.**

B. 1748; scholar of Wadham College, 1767; B.A. and Fellow of Oriel College, 1770; Provost, and Prebendary of Rochester, 1781; D.D., 1783; Vicar of St. Mary's, Oxford, 1778, of Aylesford, 1782–92; 'a man to bring down a blessing on any Society of which he was a member' [Keble]; d. 1814.

Three-quarters length, seated three-quarters to l., in a green armchair; white bushy wig; clean-shaven face; square bands;

ROGERS RUDING

No. 172

REGINALD HEBER

No. 167

CHARLES BURNEY

No. 170

Lent by *Painter*

scarlet and black D.D. gown, and black scarf, over black cassock; his l. hand lies in his lap, his r. holds a volume inscribed BUTLER'S ANALOGY, which stands, beside writing materials and a letter addressed to the subject, on a table with a green cover to l.; in background red curtain to r., bookcase to l. Canvas, 49½ × 39 in.

Engraved by W. Say, 1809.

169 EDMUND ISHAM.

ALL SOULS COLLEGE (THE WARDEN). **John Hoppner.**

B. 1745 (?); entered Lincoln College, 1761; B.A., 1764; D.D., of All Souls College, 1783; Warden, 1793; Vice-Chancellor, 1796–8; d. 1817.

Bust, three-quarters to l.; powdered hair; clean-shaven face; square bands; black gown and scarf over black cassock; dark background. Canvas, 29 × 24½ in.

170 CHARLES BURNEY.

CURATORS OF THE SCHOOLS. **Sir Joshua Reynolds.**

B. 1726; pupil of Dr. Arne, 1744–47; organist at King's Lynn, 1751–60; D.Mus., Oxford, 1769; organist of Chelsea Hospital, 1783; published (1773) an account of his travels on the Continent undertaken to collect materials for his *History of Music*, published 1776–89; 'continually invited to all the great Tables and parties to meet the Wits and Grandees without the least reference to Music' [Crisp]; d. 1814.

Half length, facing the spectator, the head turned slightly to l.; white wig; clean-shaven face; lace cravat and ruffles; square bands; white and scarlet D.Mus. robes over black dress; his r. hand, raised as if conducting, holds a roll of music; warm grey background. Canvas, 29½ × 24½ in.

Painted in 1781.

Given to the Music School by the subject, before 1795.

A similar picture, painted for the famous series for Mr. Thrale's library at Streatham, and exhibited at the Royal Academy,

Lent by *Painter*

1781, is in the possession of Archdeacon Burney; the payment of £35 for this picture occurs in the painter's accounts for that year.

Engraved by F. Bartolozzi, 1784.

171 JOHN COLE.

EXETER COLLEGE. **John Opie.**

B. 1758; entered Exeter College, 1775; Fellow, 1778; B.A., 1783; D.D., 1800; Rector, 1808; Vice-Chancellor, 1810–14; d. 1819.

Bust, three-quarters to l.; powdered hair; clean-shaven face; white neckcloth; black coat; red curtain background. Canvas, 27 × 23 in.

172 ROGERS RUDING.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1751; entered Merton College, 1768; M.A. and Fellow, 1775; B.D., 1782; Rector of Malden, 1793; published *Annals of the Coinage of Britain*, 1817–19; d. 1820.

Bust, three-quarters to l.; powdered hair; clean-shaven face; square bands; black gown over black coat; warm grey background. Pastel on paper, 10¾ × 8½ in. (oval).

Inscribed on the back with the name of the subject.

173 ROBERT RICHARD PIGOU.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1768 (?); entered Christ Church, 1786; B.A. of Merton College, 1790; M.A. and Fellow, 1795; d. 1823.

Bust, three-quarters to l.; powdered hair; clean-shaven face; white neckcloth; black gown over black coat; grey background. Pastel on paper, 11 × 8¾ in. (oval).

Inscribed on the back with the name of the subject.

Lent by *Painter*

174 WILLIAM HOLWELL CARR.

EXETER COLLEGE. **Lewis Vaslet.**

B. 1758; entered Exeter College, 1776; Fellow, 1778; B.A., 1783; B.D., 1790; Vicar of Menheniot, 1792; an amateur landscape painter, exhibited at the Royal Academy, 1797–1820; bequeathed thirty-two choice pictures, including Titian's *Madonna with the shepherd-boy*, to the National Gallery; d. 1830.

Bust, three-quarters to l.; powdered hair; clean-shaven face; white cravat; black gown over grey coat; white waistcoat; grey background. Pastel on paper, 7¾ × 6 in. (oval).

Signed and dated on the back L. VASLET OF BATH FECIT OXON 1790.

175 JOHANN PETER SALOMON.

CURATORS OF THE SCHOOLS. **Sir William Beechey.**

B. 1745; violinist; musician to the Elector at Bonn, *c.* 1757; came to London as leader of the orchestra at Covent Garden Theatre, 1781; organized concerts, in which Mozart and Haydn took part, at the Hanover Square Rooms, 1791–2; supported the foundation of the Philharmonic Society, 1813; d. 1815.

Half length, three-quarters to l.; white wig; clean-shaven face; lace cravat and ruffles; green coat; his r. hand, holding a pen, rests on a paper lying with some books and a violin on a table before him; dark curtain background, bookcase to l. Canvas, 29½ × 24½ in.

Inscribed on the back PAINTED BY SIR W. BEECHEY 1784.

Given to the Music School by Philip Hayes, before 1795.

176 SIR WILLIAM PARSONS.

CURATORS OF THE SCHOOLS. **Charles Wilkin.**

B. 1746 (?); chorister of Westminster Abbey; studied music in Italy; Master of the King's Music, 1786; D.Mus., Oxford, 1790; Knighted, 1795; Instructor in music to the Princesses, 1796; Stipendiary magistrate at Worship Street; d. 1817.

Lent by *Painter*

Bust, slightly to r.; white wig; clean-shaven face; silver-rimmed spectacles; white neckcloth and shirt frill; blue coat; dark background. Canvas, 29½ × 24½ in.

Given to the Music School by Philip Hayes, before 1795.

Engraved by the painter, 1790.

177 QUEEN CHARLOTTE SOPHIA.

St. John's College (The President). **Allan Ramsay.**

B. 1744; daughter of Charles Louis Prince of Mecklenburg-Strelitz; married to King George III in London, 1761; 'not tall, nor a beauty; pale and very thin; but looks sensible, and is genteel. Her hair is darkish and fine; her forehead low, her nose very well, except the nostrils spreading too wide; her mouth has the same fault, but her teeth are good. She talks a good deal, and French tolerably' [Walpole]; d. at Kew, 1818.

Half length, three-quarters to r., the head turned in profile to r.; fair hair in close curls; low-necked scarlet dress edged with white lace; black lace shawl; her r. elbow rests on a volume inscribed HISTORY OF BRITAIN, the hand holds a closed fan; architectural background. Canvas, 29½ × 24½ in.

Traditionally said to have been presented to Samuel Dennis, President of the College, by Queen Charlotte, after her visit to Oxford, 1785.

178 QUEEN CHARLOTTE SOPHIA.

Queen's College. **Henry Robert Morland.**

Three-quarters length, seated facing the spectator, the head turned three-quarters to l.; powdered hair with diamond aigrette; blue velvet and ermine robes; white petticoat embroidered with gold; her r. hand, in her lap, holds an architectural drawing, her l. rests beside her crown on a table to r.; architectural and curtain background. Canvas, 48 × 38½ in.

Given to the College by John Thomas, Bishop of Rochester, June, 1765.

No. 178 QUEEN CHARLOTTE SOPHIA

No. 187 GEORGE CANNING

Lent by *Painter*

179 WILLIAM CLEAVER.

BRASENOSE COLLEGE. **John Hoppner.**

B. 1742; educated at Magdalen College; B.A., 1761; Fellow of Brasenose College, 1764; Principal, 1785–1809; Bishop of Chester, 1787, of Bangor, 1800, and of St. Asaph, 1806; 'a wise, temperate, and successful reformer; a splendid pluralist, armed with diocesan thunder and lightning' [De Quincey]; d. 1815.

Three-quarters length, seated three-quarters to l.; white bushy wig; square bands; white rochet; black chimere; both hands, his l. holding his square cap, rest in his lap; architectural and curtain background, distant view of the eastern front of Brasenose College through opening to l. Canvas, 55½ × 45¾ in.

Engraved by James Ward, between 1800 and 1806.

180 SHUTE BARRINGTON.

BALLIOL COLLEGE. **Edward Hastings.**

B. 1734; educated at Merton College; B.A. and Fellow, 1755; M.A., 1757; D.C.L. 1762; Canon of Christ Church, 1761, of Windsor, 1776; Bishop of Llandaff, 1769, of Salisbury, 1782, and of Durham, 1791; d. 1826.

Three-quarters length, seated three-quarters to r.; white bushy wig; clean-shaven face; square bands; white rochet; black chimere and scarf; his r. hand holds his square cap, his l. rests on the arm of his chair; architectural and curtain background, landscape, with distant view of Durham Cathedral, through opening to r.; signed and dated E. HASTINGS PINXT 1821. Canvas, 55 × 43¼ in.

181 SHUTE BARRINGTON.

REGIUS PROFESSOR OF PASTORAL THEOLOGY. **George Romney.**

Three-quarters length, standing slightly to l.; white bushy wig; clean shaven face; square bands; blue velvet mantle of Chancellor of the Order of the Garter, with collar and badge, over white rochet and black chimere; his l. hand holds the Chan-

Lent by *Painter*

cellor's purse, his r. a folded paper; architectural and curtain background, sky through opening to l. Canvas, 49½ × 39 in.

Painted 1784. The payment of £42 for this picture appears in the painter's accounts for 1786.

Engraved by J. Jones, 1786.

182 SHUTE BARRINGTON.

CURATORS OF THE BODLEIAN LIBRARY.

Half length, three-quarters to l.; white bushy wig; clean-shaven face; black dress; three-cornered hat under his l. arm; dark background. Canvas, 29 × 24½ in.

183 FRANCIS RAWDON-HASTINGS, MARQUIS OF HASTINGS.

UNIVERSITY COLLEGE. **John Hoppner**

B. 1754; entered University College, 1771; distinguished in the American War, 1773–81; created Baron Rawdon, 1783; supported the policy of the Prince of Wales; succeeded as second Earl of Moira, 1793; Governor-General of Bengal, 1813–22, when he was largely instrumental in consolidating the British power in India; K.G., 1812; created Marquis of Hastings, 1817; Governor of Malta, 1824; 'the Timon of the present age—whose chivalrous spirit, impelled by a munificent temper, has completely exhausted a splendid fortune' [Wraxall]; d. 1826.

Three-quarters length, standing facing the spectator, the head turned three-quarters to l.; white hair and slight whiskers; scarlet uniform coat, faced with black and laced with gold; ribbon of the Order of the Garter across breast with star at l. side; white waistcoat and breeches; his r. hand, at his side, holds a paper, his l. rests upon a paper which lies with others on a table to r.; architectural and curtain background, sky through opening to r. Canvas, 55 × 43 in.

A similar picture, but whole length, is in the Royal Collection at Buckingham Palace. The Garter insignia were added after Hoppner's death.

Lent by *Painter*

184 KING GEORGE III.

ST. JOHN'S COLLEGE (THE PRESIDENT). **Allan Ramsay.**

B. 1738, in London; eldest son of Frederick Louis, Prince of Wales, and Augusta of Saxe Gotha; created Prince of Wales, 1751; succeeded to the throne, 1760; visited Oxford, 1785 and 1786; 'the young King gives all the indication imaginable of being amiable. His person is tall, and full of dignity; his countenance florid and good-natured; his manner is graceful and obliging' [Walpole]; d. 1820.

Half length, in profile to l.; white wig tied with black bag; clean-shaven face; lace cravat; scarlet coat embroidered with gold; ribbon of the Order of the Garter across breast, star at side; his r. hand thrust into the breast of his coat; three-cornered hat under his l. arm; dark grey background. Canvas, 29½ × 24½ in.

Traditionally said to have been presented to Samuel Dennis, President of the College, by the King, after his visit to Oxford, 1785.

Engraved by W. Woollett.

185 SIR WALTER SCOTT, BARONET.

CURATORS OF THE UNIVERSITY GALLERIES. **Colvin Smith.**

B. 1771; published translations of German ballads, 1799, *The Lay of the Last Minstrel*, 1805, *Waverley*, 1814, *Castle Dangerous*, 1832; created a Baronet, 1820; d. 1832.

Bust, facing the spectator, the head turned slightly to r.; white hair and slight whiskers; white collar; black dress; dark background. Canvas, 29 × 24½ in.

Scott, in his diary mentions giving sittings between February, 1828, and June, 1830, to Colvin Smith, who painted about twenty portraits of him. The present picture was executed for Edward Copleston, Bishop of Llandaff (d. 1849).

Given to the University by the Rev. J. Treherne, 1854.

186 SIR THOMAS PLUMER.

UNIVERSITY COLLEGE. **Sir Thomas Lawrence.**

B. 1753; entered University College, 1771; M.A., 1778; Fellow, 1780; B.C.L., 1783; Counsel for Sir Thomas Rumbold,

Lent by *Painter*

1788, for Warren Hastings, 1787, for Lord Melville, and for Caroline Princess of Wales, 1806; Solicitor-General, and knighted, 1807; Attorney-General, 1812; Vice-Chancellor of England, being the first to hold that office, 1813; Master of the Rolls, 1818; d. 1824.

Half length, seated slightly to r.; white full-bottomed wig; clean-shaven face; lace cravat; black and gold Vice-Chancellor's robes over black dress; his r. hand rests on his hip; crimson curtain background. Canvas, 35½ × 27½ in.

Engraved by H. Robinson, 1834.

187 GEORGE CANNING.

GOVERNING BODY OF CHRIST CHURCH. **Sir Thomas Lawrence.**

B. 1770; educated at Christ Church; B.A., 1790; entered Parliament as member for Newport, 1794; Under-Secretary of State for Foreign Affairs, 1796–1801, and 1822; Treasurer of the Navy, 1804–6; supported the cause of independence in Greece, Portugal, and Spanish America; Chancellor of the Exchequer and Prime Minister, April 10, d. August 8, 1827.

Three-quarters length, standing facing the spectator, the head turned three-quarters to l.; powdered hair and slight whiskers; white neckcloth; black clothes; both hands hold a folded paper before him; another paper and a dispatch-box on table to r.; architectural and crimson curtain background, sky through openings at either side. Canvas, 55½ × 43½ in.

Exhibited at the Royal Academy, 1810.

Engraved by W. Say, 1813.

188 SIR THOMAS LE BRETON.

PEMBROKE COLLEGE. **Sir Thomas Lawrence.**

B. 1763; entered Pembroke College, 1784; Fellow, 1784–90; B.A., 1787; Attorney-General, 1802, Bailli and President of the States of Jersey, 1826; knighted, 1825; d. 1838.

Three-quarters length, standing facing the spectator, the head turned slightly to r.; grey hair and slight whiskers; white neckcloth; black clothes; his l. hand hangs by his side, his r.

SIR THOMAS LE BRETON

No. 188

CHARLES ABBOT, BARON COLCHESTER

No. 191

Lent by *Painter*

holds a volume, inscribed RECORDS OF ISLE OF JERSEY on a table to l.; architectural and curtain background, sea and sky through opening to l. Canvas, 49 × 39 in.

Given to the College by Mrs. Wilson and Mrs. Thorne, granddaughters of the subject, 1882.

Engraved by C. Turner, 1827.

189 WILLIAM WYNDHAM GRENVILLE, BARON GRENVILLE.

ORIEL COLLEGE. William Owen.

B. 1759; son of George Grenville (see No. 81); entered Christ Church, 1776; B.A., 1780; entered Parliament as member for Buckingham, 1782; Chief Secretary for Ireland, 1782; held numerous posts in the Government; Speaker of the House of Commons, 1789; created a Baron, 1790; Prime Minister in the short-lived 'All the Talents' Ministry, 1806–7; Chancellor of the University, 1809; 'the proudest looking man I ever saw, he seemed cold and unbending even to great people. At the grand assemblage of Crowned Heads (1814), when as Chancellor he had to do the honours, his bearing was less gracious and more starched than that of our royal visitors' [Cox]; d. 1834.

Three-quarters length, standing facing the spectator, the head turned slightly to l.; white hair; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes; his l. hand at his side holds square cap, his r. extended towards the l.; architectural and curtain background. Canvas, 55½ × 43 in.

Painted for Renn Dickson Hampden, Bishop of Hereford, after whose death, 1868, it was given by his daughter to St. Mary Hall.

Exhibited at the Royal Academy, 1812.

A similar picture, but whole length, now in the possession of Christ Church, engraved by H. Meyer, 1814.

190 THOMAS BURGESS.

CORPUS CHRISTI COLLEGE. William Owen.

B. 1756; Scholar of Corpus Christi College, 1775; B.A., 1778; Fellow, 1783; Prebendary of Durham, 1794; Bishop of

Lent by *Painter*

St. David's, 1803; founded St. David's College, Lampeter, 1822; Bishop of Salisbury, 1825; d. 1837.

Three-quarters length, seated three-quarters to l.; white bushy wig; clean-shaven face; silver-rimmed spectacles; white rochet; black chimere; his l. hand at his side, his r. turns the pages of a volume standing upon a table to l.; crimson curtain background. Canvas, 56 × 44 in.

Exhibited at the Royal Academy, 1819.

Engraved by S. W. Reynolds, 1820.

191 CHARLES ABBOT, BARON COLCHESTER.

GOVERNING BODY OF CHRIST CHURCH. **James Northcote.**

B. 1757; student of Christ Church, 1775; Vinerian Fellow, 1786; Clerk of Rules in the Court of King's Bench, 1794; M.P. for Kelston, 1795; introduced the first Census Act, 1801; Chief Secretary for Ireland, 1801; Speaker of the House of Commons, 1802; M.P. for the University, 1806; created Baron Colchester, 1816; d. 1829.

Three-quarters length, seated three-quarters to l., in a green armchair; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black and gold Speaker's robes; both hands rest on the arms of his chair; mace of the House of Commons on a table with a green cover to r.; architectural and green curtain background; signed and dated JAMES NORTHCOTE PINXT, 1802. Canvas, 58½ × 47 in.

Exhibited at the Royal Academy, 1803.

Engraved by C. Picart, 1804.

192 STEPHEN WESTON.

EXETER COLLEGE.

B. 1747; entered Exeter College, 1764; M.A., 1770; B.D., 1782; Rector of Mamhead, 1777–90, of Little Hempston, 1784–1823; F.R.S., 1792; F.S.A., 1794; a classical and oriental scholar and philologist, published numerous tracts; d. 1830.

Three-quarters length, standing three-quarters to r.; brown hair; clean-shaven face; Vandyck dress of dark red satin;

Lent by *Painter*

black satin cloak; his r. hand rests on his hip, his l. elbow on a pedestal to r., the hand supporting his head; dark background. Canvas, 54½ × 38½ in.

Engraved by Harding, 1794, with the date 'painted at Rome, 1775'; by Freeman, 1808, as the work of Sir Joshua Reynolds, who was not, however, in Rome after 1752.

193 WILLIAM TOURNAY.

WADHAM COLLEGE. **Thomas Kirkby.**

B. 1762(?); scholar of Wadham College, 1781; B.A., 1784; Fellow, 1789–98; D.D. and Warden, 1806–31; Rector of St. James's, Dover, and Vicar of Hougham, 1796; Prebendary of Lincoln, 1800–12, of Peterborough, 1817, of St. Paul's, 1818; 'an active stirring mind, with a knowledge of the world picked up beyond the College walls' [Cox]; d. 1833.

Half length, seated three-quarters to r.; white hair and slight whiskers; square bands; scarlet and black D.D. gown; black scarf; his r. hand holds his square cap upright on his knee, his l. rests on the arm of his chair; warm grey background. Canvas, 35 × 27½ in.

Inscribed on the back THIS PORTRAIT PAINTED AT THE REQUEST OF THE FELLOWS OF WADHAM COLLEGE IS TO BE PLACED IN THE COLLEGE HALL. W. TOURNAY, JUNE 4, 1825. PAINTED BY THO^{S} KIRKBY, 1825.

Engraved by C. Turner, 1834.

194 JOHN NASH.

JESUS COLLEGE. **Sir Thomas Lawrence.**

B. 1752; studied architecture under Sir Robert Taylor; extensively employed in remodelling the West End of London during the Regency; designed Regent's Park with the houses surrounding it, 1811, and Regent Street, 1813–20; d. 1835.

Three-quarters length, seated three-quarters to r. in a yellow armchair; bald head with fringe of white hair; clean-shaven face; white collar; black overcoat over black clothes; his r. hand rests on the arm of his chair, his l. holding specta-

Lent by *Painter*

cles on a paper which lies on a table to r.; red curtain background, interior of a sculpture gallery through opening to r. Canvas, 54½ × 43½ in.

Painted at the expense of the College, in recognition of professional services, by request of the subject.

Exhibited at the Royal Academy, 1827.

195 CHARLES ABBOTT, BARON TENTERDEN.

Corpus Christi College. **William Owen.**

B. 1762; scholar of Corpus Christi College, 1781; B.A. and Fellow, 1785; practised as a special pleader under the Bar; called to the Bar and joined Oxford Circuit, 1796; Recorder of Oxford, 1801; Puisne Judge in the Court of Common Pleas, and in the Court of King's Bench, 1816; Lord Chief Justice, 1818; created Baron Tenterden, 1827; 'an austere, but not an ill-humoured judge; his manners were remarkably plain and unpolished but not vulgar' [Greville]; d. 1832.

Three-quarters length, seated slightly to l.; white full-bottomed wig; clean-shaven face; square bands; scarlet and miniver Judge's robes; collar of SS.; both hands, his l. holding a pair of white gloves, lie in his lap; architectural and curtain background; sky through opening to r. Canvas, 55½ × 43½ in.

Exhibited at the Royal Academy, 1819.

A copy of this picture is in the National Portrait Gallery.

Engraved by S. W. Reynolds, 1820.

196 RALPH CARR.

Merton College (The Warden). **Lewis Vaslet.**

B. 1768 (?); entered Christ Church, 1785; B.A., 1789; M.A. of Merton College, 1792; d. 1837.

Bust, facing the spectator, the head turned three-quarters to l.; powdered hair; clean-shaven face; white neckcloth; blue coat with brass buttons; buff waistcoat; grey background. Pastel on paper, 10¾ × 8½ in. (oval).

Inscribed on the back with the name of the subject and signature of the painter L. VASLET OF BATH FECIT OXON, 1790.

JOHN NASH

No. 194

LEWIS WAY

No. 198

Lent by *Painter*

197 HENRY ANTHONY PYE.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1766(?); entered Merton College, 1782; B.A., 1786; Fellow; Rector of Lapworth, Warwickshire, 1793; Vicar of Cirencester, 1805; Prebendary of Worcester, and Rector of Harvington, 1818; d. 1839.

Bust, three-quarters to l.; powdered hair; clean-shaven face; white neckcloth; black coat; grey background. Pastel on paper, 11 × 8¾ in.

Inscribed on the back with the name of the subject and signature of the painter L. VASLET OF BATH FECIT, 1790.

198 LEWIS WAY.

MERTON COLLEGE (THE WARDEN). **Lewis Vaslet.**

B. 1772; educated at Merton College; M.A., 1796; called to the Bar, Inner Temple, 1797; founded the Protestant Chapel in the Rue Marbœuf, Paris; d. 1840.

Bust, slightly to l.; powdered hair; clean-shaven face; white neckcloth; black gown over blue coat with brass buttons; dark background. Pastel on paper, 10¾ × 8½ in. (oval).

Inscribed on the back with the name of the subject and signature of the painter L. VASLET FECIT OXON JUNE 1796.

199 THOMAS REYNOLDS MORETON, EARL OF DUCIE.

EXETER COLLEGE. Copy from **George Romney.**

B. 1775; entered Exeter College, 1792; M.A., 1797; succeeded as fourth Baron Ducie, 1808; created an Earl, 1837; d. 1840.

Bust, facing the spectator, the head turned slightly to r.; powdered hair; youthful face; white neckcloth; light bluish green gown trimmed with gold lace over black dress; dark clouded sky background; inscribed THE HON^ble THOMAS MORETON 1797. Canvas, 29 × 23 in.

Inscribed on the back COPY FROM MR. ROMNEY'S PICT. BY THEOPH. CLARKE.

The original picture was painted 1794–5. The payment of twenty guineas for it appears in the painter's accounts for 1794. Its existence cannot now be traced.

Lent by *Painter*

200 GEORGE PARKER, EARL OF MACCLESFIELD.

EXETER COLLEGE. **George Romney.**

B. 1755; entered Exeter College, 1773; D.C.L., 1797; M.P. for Woodstock, 1777–84, for Minehead, 1790–5; succeeded as fourth Earl, 1795; d. 1842.

Bust, three-quarters to l.; fair hair in queue; youthful face; white neckcloth and square bands; light bluish green gown, trimmed with gold lace, over brown coat; dark clouded sky background. Canvas, 27 × 20½ in.

Painted 1776–7. The payment of eighteen guineas for this picture appears in the painter's accounts for 1776.

On the frame is an inscription recording the gift of the picture by the subject to Thomas Bray, Rector of the College, 1777.

201 JOHN LATHAM.

BRASENOSE COLLEGE. **John Jackson.**

B. 1761; entered Brasenose College, 1778; B.A., 1782; M.D., 1788; studied medicine at St. Bartholomew's Hospital; physician to the Radcliffe Infirmary, 1787, to Middlesex Hospital, 1789, to St. Bartholomew's Hospital, 1793–1802; d. 1843.

Half length, seated three-quarters to l.; white hair; clean-shaven face; white neckcloth; black and gold robes over black coat; both hands, his l. holding a scroll, rest beside a volume on a velvet cushion lying on a table before him; upon the table are also the mace and caduceus of the Royal College of Physicians; architectural and curtain background, distant view of the dome of the old College of Physicians through opening to l. Canvas, 49 × 39 in.

Exhibited at the Royal Academy, 1816.

A similar picture is in the possession of the descendants of the subject.

Engraved, with slight variations, by R. W. Sivier, 1816.

202 JOHN SCOTT, EARL OF ELDON.

UNIVERSITY COLLEGE. **William Owen.**

B. 1751; brother of Lord Stowell (see No. 203); entered University College, 1766; Fellow, 1767; entered Parliament

Lent by *Painter*

as Member for Weobley, 1783; held legal posts under the Crown; Solicitor-General and Knighted, 1788; Lord Chief Justice of Common Pleas, and created Baron Eldon, 1799; D.C.L. and High Steward of the University, 1801; Lord Chancellor, 1801–6 and 1807–27; created Earl of Eldon and Viscount Encombe, 1821; d. 1838.

Three-quarters length, seated facing the spectator; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes; his r. hand holds the Chancellor's purse, his l. elbow rests on the arm of his chair, the hand held before him; dark architectural background. Canvas, 49½ × 39½ in.

Exhibited at the Royal Academy, 1812.

203 WILLIAM SCOTT, BARON STOWELL.

UNIVERSITY COLLEGE. **John Hoppner.**

B. 1745; brother of Lord Eldon (see No. 202); Scholar of Corpus Christi College, 1761; Fellow of University College, 1765; D.C.L., 1779; Camden Professor of Ancient History, 1773–85; held numerous legal posts; entered Parliament as Member for Downton, 1784; Judge of the High Court of Admiralty, 1798–1828; M.P. for the University, 1801–21; created a Baron, 1821; d. 1836.

Three-quarters length, seated three-quarters to l.; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black robes over black clothes; his r. hand rests on the arm of his chair, his l. on his thigh; writing materials on table to l.; architectural and curtain background. Canvas, 49½ × 39½ in.

Exhibited at the Royal Academy, 1806.

Engraved by G. Clint, 1807.

204 WILLIAM SCOTT, BARON STOWELL.

CORPUS CHRISTI COLLEGE. **Thomas Phillips.**

Three-quarters length, seated slightly to r., the head turned three-quarters to l.; white full-bottomed wig; clean-shaven face; lace bands and ruffles; black robes; his r. hand holds

Lent by *Painter*

papers, his l. rests on the arm of his chair; architectural and curtain background. Canvas, 55 × 43 in.

Exhibited at the Royal Academy, 1827.

Engraved by C. Turner, 1828.

205 SIR CHARLES RICHARD VAUGHAN.

All Souls College. **Sir Thomas Lawrence.**

B. 1774; entered Merton College, 1791; M.A. and Fellow of All Souls College, 1798; travelled widely in Europe and in Central and Western Asia; Secretary of Embassy in Madrid, 1810, in Paris, 1820; Minister Plenipotentiary at Berne, 1823, at Washington, 1825–35; Knighted, 1833; d. 1849.

Half length, seated slightly to r., the head turned three-quarters to l.; grey hair and slight whiskers; white neck-cloth; black coat with brown fur collar; both hands, clasped together, held before him; architectural background. Panel, 41 × 31½ in.

Engraved by S. Cousins, 1832.

WILLIAM SCOTT, BARON STOWELL

No. 204

SIR CHARLES RICHARD VAUGHAN

No. 205

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Abbot, Lemuel Francis; b. in Leicestershire, 1760; pupil of Francis Hayman; worked in London; d. there, 1803; 145.

Bardwell, Thomas; b. at Woodton, Norfolk, 1704; worked probably in London; d. at Bungay, Suffolk, 1767; 95.

Battoni, Pompeo; b. at Lucca, 1708; pupil of Sebastiano Conca and of Francesco Ferdinandi Imperiali; worked in Rome; d. there, 1787; 98.

Beechey, Sir William; b. at Burford, 1753; pupil of the Royal Academy; R.A. 1793; worked in London, and at Norwich 1781–5; d. in London, 1839; 175.

Carpentier, Adrien; b. in France or Switzerland; came to England before 1745; worked in London; ceased to exhibit in 1774; 80.

Clarke, Theophilus; b. 1776 (?); pupil of John Opie and of the Royal Academy; A.R.A. 1803; worked and exhibited in London, 1795–1810; d. 1831 (?); 199.

Cornish, John; known only in connexion with this portrait; 88.

Dahl, Michael; b. at Stockholm, 1656; settled in London, 1688; d. there, 1743; 26.

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Davison, Jeremiah; b. 1695 (?); pupil of Sir Peter Lely; worked in London and Edinburgh; d. 1750 (?); 66.

Du Bois, Simon; b. in Flanders (?); pupil of Phillips Wouvermans; settled in London, 1685; d. there, 1708; 4.

Gainsborough, Thomas; b. at Sudbury, 1727; pupil of Francis Hayman; R.A. 1768; worked at Bath 1760–74, and in London 1774–88; d. there, 1788; 102, 104, 144.

Gardner, Daniel; b. at Kendal, 1750; pupil of Sir Joshua Reynolds; worked, principally in *gouache*, in London; d. there, 1805; 115.

Gibson, Thomas; b. 1680 (?); assistant of Sir James Thornhill; worked in London, and at Oxford about 1730; d. in London, 1751; 11, 28, 35, 38.

Hamilton, Hugh Douglas; b. in Dublin, 1734 (?); pupil of James Mannin; worked, principally in pastel, in London, Rome 1778–91, and Dublin 1792–1806; d. there, 1806; 141.

Hastings, Edward; worked in London; exhibited portraits at the Royal Academy, subject-pictures and landscapes at the British Institution, 1804–27; 180.

Highmore, Joseph; b. in London, 1692; pupil of Sir Godfrey Kneller; worked in London; d. there, 1780; 77.

Hill, Thomas; b. 1661; worked in London; d. at Mitcham, 1734; 12.

Hoare, William; b. at Eye (?), Suffolk, 1706; pupil of Francesco Ferdinandi Imperiali; R.A. 1768; worked, principally in pastel, at Bath; d. there, 1792; 81, 97.

Hogarth, William; b. in London, 1697; worked in London; d. there, 1764; 83.
Holland, Sir Nathaniel Dance, Bart.; b. in London, 1735; pupil of Francis Hayman; R.A. 1768; assumed the name of Holland, 1790; created a Baronet, 1800; worked in London; d. at Winchester, 1811; 127.
Home, Robert; b. in London (?); pupil of Angelica Kauffmann; worked in Dublin 1778–89, in India 1797 (?)–1836; d. at Calcutta, 1836 (?); 146.
Hoppner, John; b. in London, 1758; pupil of the Royal Academy; R.A. 1795; worked in London; d. there, 1810; 150, 155, 168, 169, 179, 183, 203.
Howard, Henry; b. in London, 1769; pupil of the Royal Academy; R.A. 1808; worked in London; d. at Oxford, 1847; 156, 163.
Huddesford, George; amateur artist; b. at Oxford, 1749; pupil of Sir Joshua Reynolds; exhibited at the Royal Academy, 1786–7; d. 1809; 86, 135.
Hudson, Thomas; b. in Devonshire, 1701; pupil of Jonathan Richardson, the elder; worked in London; d. at Twickenham, 1779; 64, 70, 72, 84, 85, 136.
Hysing, Hans; b. at Stockholm; settled in London, as assistant to Michael Dahl, 1700; d. there after 1735 (?); 93.

Jackson, John; b. at Lastingham, Yorkshire, 1778; pupil of the Royal Academy; R.A. 1817; worked in London; d. there, 1831; 201.
Jervas, Charles; b. in Ireland, 1675 (?); pupil of Sir Godfrey Kneller; worked in London; d. there, 1739; 47, 48.

K., R.; 34.
Kettle, Tilly; b. in London, 1740 (?); pupil of the St. Martin's Lane Academy; worked in London, and in India 1772–6; d. at Aleppo, 1786; 71, 91, 103.
Kirkby, Thomas; worked and exhibited in London, 1796–1847; 160, 193.
Kneller, Sir Godfrey; b. at Lübeck, 1646; pupil of Ferdinand Bol; settled in London, 1675; d. at Twickenham, 1723; 2, 6, 13, 18, 19, 20, 31.

Lawrence, Sir Thomas; b. at Bristol, 1769; pupil of the Royal Academy; P.R.A. 1820; worked in London, at Aachen, Vienna and Rome 1818–20; d. in London, 1830; 122, 164, 165, 186, 187, 188, 194, 205.

Martin, David; b. at Anstruther, Fifeshire, 1737; pupil of Allan Ramsay; worked in London and Edinburgh; d. in London, 1798; 157, 158.
Millar, James; worked in Birmingham; exhibited at the Royal Academy, 1771–90; 147.
Morland, Henry Robert; b. in London, 1730 (?); pupil of his father, George Henry Morland; worked, frequently in pastel, in London; d. there, 1797; 178.
Mortimer, John Hamilton; b. at Eastbourne, 1741; pupil of Thomas Hudson and Robert Edge Pine; A.R.A. 1778; worked in London; d. there, 1779; 100.
Murray, Thomas; b. in Scotland, 1663; pupil of John Riley; worked in London; d. there, 1734; 1, 17, 30, 43.

Northcote, James; b. at Plymouth, 1746; pupil of Sir Joshua Reynolds; R.A. 1787; worked in London; d. there, 1831; 191.

Olive, The Rev. T.; perhaps identical with a Mr. Olive who exhibited four portraits with the Society of Artists of Great Britain, 1772–73;

known otherwise only in connexion with this picture; 128.
Opie, John; b. at St. Agnes, Cornwall, 1761; R.A. 1788; worked in London; d. there, 1807; 114, 148, 149, 171.
Owen, William; b. at Ludlow, 1769; pupil of the Royal Academy; R.A. 1806; worked in London; d. there, 1825; 162, 166, 189, 190, 195, 202.

Palmer, William; worked in London; exhibited at the Royal Academy, 1784–96; 113.
Penny, Edward; b. at Knutsford, 1714; pupil of Thomas Hudson and of Marco Benefiale; R.A. 1768; worked in London; d. at Chiswick, 1791; 138.
Philips, Charles; b. 1708; pupil of his father, Richard Philips; worked in London; d. there, 1747; 82.
Phillips, Thomas; b. at Dudley, 1770; pupil of the Royal Academy; R.A. 1808; worked in London; d. there, 1845; 167, 204.
Pine, Robert Edge; b. in London, 1730; worked in London, in Bath 1772–79, and in America 1783–88; d. at Philadelphia, 1788; 87, 99, 106.
Pond, Arthur; b. in London, 1705 (?); studied in Rome; worked in London; d. there, 1758; 60.

Ramsay, Allan; b. at Edinburgh, 1713; pupil of the St. Martin's Lane Academy and of Francesco Solimena; worked in London; d. at Dover, 1784; 59, 69, 123, 177, 184.
Reynolds, Frances; amateur artist, sister of Sir Joshua Reynolds; b. at Plympton, 1729; worked in London; d. there, 1807; 108.
Reynolds, Sir Joshua; b. at Plympton, 1723; pupil of Thomas Hudson; P.R.A. 1768; worked in London; d. there, 1792; 76, 90, 119, 131, 133, 134, 143, 159, 170, 192.
Richardson, Jonathan, the elder; b. 1665; pupil of John Riley; worked in London; d. there, 1745; 14, 15, 68.
Rising, John; b. 1756; worked in London; d. 1815; 102.
Roberts, James; b. in Westminster; worked in London; exhibited at the Royal Academy, 1773–99; 126.
Romney, George; b. at Dalton-in-Furness, 1734; pupil of Edward Steele; worked in London; d. at Kendal, 1802; 90, 118, 124, 130, 132, 160, 181, 199, 200.
Ross, Thomas; known only in connexion with this portrait; 75.
Russell, John; b. at Guildford, 1745; pupil of Francis Cotes; R.A. 1788; worked in London and in various country towns and houses; d. at Hull, 1806; 96.

Seeman, Enoch; b. at Danzig, 1694; worked in London; d. 1744; 53, 65.
Smith, Colvin; b. at Brechin, 1795; pupil of the Royal Academy; worked in Edinburgh; d. there, 1875; 185.
Soldi, Andrea; b. at Florence, 1702 (?); settled in London, 1735 (?); ceased to exhibit, 1766; 79.

Taylor; known only in connexion with this portrait; 74.
Teeds; known only in connexion with this portrait; 105.
Thornhill, Sir James; b. at Melcombe-Regis, 1675; pupil of Thomas Highmore; worked in London; d. at Thornhill, Dorset, 1734; 2, 50, 92.

Vanderbank, John; b. in England, 1694 (?); worked in London; d. there, 1739; 54.
Vaslet, Lewis; worked, in miniature and pastel, at York 1770–71, and Bath after 1775; appears to have visited Oxford, 1779, 1780, 1789, 1790, and 1796; 101, 116, 117, 120,

121, 137, 142, 151, 152, 153, 154, 172, 173, 174, 196, 197, 198.

Verrio, Antonio; b. at Lecce near Otranto, 1639 (?); worked in England, 1671–1707; d. at Hampton Court, 1707; 2.

Walton, Henry; b. 1720 (?); worked and exhibited in London, 1771–79; 129.

West, Benjamin; b. in Pennsylvania, 1738; studied in Italy; P.R.A. 1792; worked in London, 1763–1820; d. there, 1820; 161.

Wilkin, Charles; worked, principally in miniature, in London; exhibited at the Royal Academy, 1783–1808; d. in London, 1814; 176.

Williams, John Michael; pupil of Jonathan Richardson (?); worked and exhibited in London, 1760–73; d. there, 1780 (?); 61.

Worlidge, Thomas; b. at Peterborough, 1700; pupil of Alessandro Maria Grimaldi; worked in London; d. at Hammersmith, 1766; 73.

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